

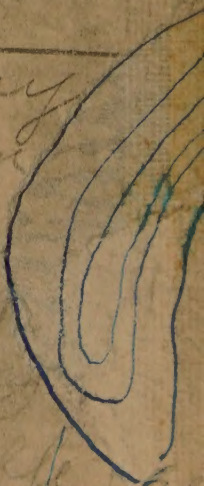
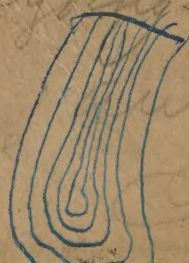
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HENRY HOLT AND COMPANY

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Marshall Schuyler.

November, 1926

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PREFACE

TEACHERS who have used my other textbooks will doubtless detect in this later venture a family resemblance. Even a cursory examination, however, will reveal that *High School English Book* is in no sense a revision. Except for a few pages, dealing mainly with versification and figures of speech, it is new. The exercises are freshly invented, the emphasis is differently placed, and certain kinds of training have been introduced which, so far as I know, have not appeared in other manuals. It may be that I have been too bold in leaving the familiar path at so many points. By way of justification, let me define six of the problems which confront the teacher of composition and show how I have tried to solve them.

1 Few teachers would care to see textbooks in formal rhetoric, so popular a generation ago, brought back into general use; yet it may be that in discarding them altogether, without providing any substitute except the occasional word of informal counsel, we have not acted wisely. An elaborate terminology is not needed, and the notion that speaking and writing must always conform to academic rules is harmful; but the apprentice does need a few guiding principles. Part I of the *High School English Book*, six short chapters which can be covered in as many recitations, directs attention to the primary essentials of good composition and tries to impress the advisability of

keeping them in mind. I have ventured to call this introductory section *Elementary Rhetoric*.

2 The average school composition is very thin. How little it contains, even when the spirit of the writer has been willing, except the prescribed number of words. In many instances, we are beginning to realize, this lack of substance is due to dull or poorly trained senses, and to inability to think. Compositions give little to the reader because their young authors do not know how to win possessions from the world about them and from books. Perhaps we have been paying too little attention to the mental activities which must always precede expression — to the processes of getting as distinguished from imparting. *Winning Possession through the Five Wits*, *Winning Possession of Printed Words*, and *Adventures in Thinking* are sections which attempt to meet this situation. They are manifestly imperfect, yet they at least suggest the direction our efforts should take.

3 School compositions are poorly organized. We teach the value of firm structure, but our teaching is seldom effective. Perhaps textbooks have already done all that is advisable in this matter, yet I have ventured to give organization a new prominence through the habit-forming exercises found in *Simple Listing Schemes*, *Sequence Trails*, *The Paragraph*, and *Topical Plans*. Some day, I hope, an abler teacher will invent a better set.

4 The necessity for systematic training in the mechanics of composition grows more apparent year by year. The young people of today must be drilled. Scores, if not hundreds, of brief, disciplinary exercises in practical grammar, punctuation, sentence manipulation, spelling, and word study of various kinds should be found in every textbook. I think they should be kept separate from the exercises in composing, for they provide a different kind of

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PREFACE

v

training. They should be brief, suitable for five and ten minute periods. Each group should be preceded by instruction; and though most of them may well be elementary, suitable for nearly mechanical drill, all should call for thinking. Part III provides training of this kind. If some of the exercises are unique, in no case is this due to a love for novelty.

5 "Prepare me to earn a good wage," our young people are demanding. Few of them are interested in culture detached from wage-earning advantages. It is difficult for them to see that all training in correct, clear, truthful expression is practical as well as cultural. Should we yield to this demand and build our course on a "straight for business" basis? I think not. Yet to ignore absolutely the wishes of our young people, which after all are not wholly unreasonable, would be unwise. Rather should we take advantage of them. A practical, vocational vein runs through all parts of this manual; yet even in the sections entitled *Business Letters*, *Secretarial Work*, and *Journalism* the higher purposes of training in expression have been kept in mind.

6 A very serious problem arises from the heterogeneous character of our ever increasing high school population. We are dealing with many grades of natural aptitude and cultural training. How wide the range in any group of twenty-five pupils! How communities differ one from another! Can a textbook in composition be so devised as to supply what every pupil in every community needs? It is an impossibility, though the maker of textbooks tax his ingenuity to the utmost. In meeting this situation I have reasoned as follows: Instruction must be so simple and direct that it will be intelligible to the least able minds. Exercise material must be so abundant and so varied that any teacher, no matter what the needs of his

pupils may be, can find approximately what is required. So far as possible, the exercise groups should be such that the teacher may find in each group appropriate material for bright minds as well as for dull, and, if it seems desirable, may make assignments individual. Finally, though sequencing the matter which goes into a textbook calls for nice judgment, there should be no interlocking of parts such as might force the instructor to follow unwillingly a prescribed trail.

That the *High School English Book* presents a satisfactory solution of these six problems is far more than I would venture to claim. Many of the newer sets of exercises have been experimented with in my own school and seem to be effective, but this is not conclusive proof. Whatever the final verdict, I am grateful to the kindly fates which have permitted me to lay aside the burden of classroom instruction for a period of three years and devote the better part of my energies to a task so congenial as the devising of a plan, not revolutionary yet in some respects new, for the teaching of composition. In this work I have been ably assisted by a number of my associates in Hartford Public High School. I am exceedingly grateful to them, and to teachers in various parts of the country from whom have come many helpful suggestions. The section on journalism, as elsewhere acknowledged, owes much to Mr. Fred D. Wish, Jr. My greatest obligation is to Miss Elizabeth P. Peck, who has helped me in so many ways that I sometimes think her name should appear on the title-page.

A. M. H.

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Thursdays Lesson
write a paragraph
on how your curiosity
was satisfied

PART I

ELEMENTARY RHETORIC

COMPOSITION

WINNING POSSESSION

THE OTHER PERSON

WORD CRAFT

STOWAWAYS

A FINAL WORD

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which the name of one
object is used for
that of another with
it clearly suggests
synecdoche - part of
the whole for the whole

High School English Book

3 to 3
Study
COMPOSITION

What does the word composition mean to you? What does it immediately suggest? No doubt it is a word closely associated in your mind with algebra, history, report card, graduation, and other schoolroom terms. It suggests at once a task set by a teacher, usually a written exercise to be done more promptly than is convenient and "handed in" for critical inspection. But the word has a much wider range of meaning than that. The sentence "I think so" is a composition. All the thousands of sentences which live but for an instant on the lips in daily conversation are compositions. A school corridor at recess time hums with them. Songs are compositions, and sermons, lectures, the pleas of lawyers, the weighty speeches of senators. Letters are compositions. What a grist of them goes into the mail-pouches daily! All circulars, pamphlets, newspapers, magazines, all books, lie within the field bounded by the word composition. Because it embraces so much, it is one of the most important words in the English language.

Dismiss at once, therefore, the narrow, school exercise idea and try to realize that the subject you are to study includes the entire business of conveying thought from mind to mind through the aid of language. It is a vast business, old as human life, wide as the world itself, a nec-

NOTE — The instructor may find it expedient to vary the program, while *Elementary Rhetoric* is being studied, by introducing some of the simple tests found in *An Apprenticeship Try-out*.

essary ally to every possible line of human endeavor. We all share in it.

In every business there are failures, partial or complete. Failures occur in the business of thought transference. Back of every composition lies a desire to accomplish something. Sentences which fall carelessly from the lips, no less than the sharp commands of officers leading their men against the enemy's guns, are uttered purposefully; and this is true of all words spoken or penned or typed or printed. But the purpose is not always realized. Could we follow the compositions sent forth the world over in a single day and measure what they actually accomplish in the light of what they were intended to accomplish, we should find a pathetic proportion of partial or complete failures, not a few of them unsuspected by those who sent the compositions forth. Brilliant successes we should find too; for what wonderful results are sometimes attained. An entire nation may be swayed by a single brief composition — plunged into war, for example, or adroitly turned to thoughts of peace.

Why are so many compositions weak, ineffectual things? Why are we deeply moved by one speaker and bored by another? Why do we read some letters, some magazine articles, some books, eagerly, and others with little interest? Why do we ourselves so often fail to accomplish fully our purpose when we talk or write, while others succeed admirably and without apparent effort? Why are we so often outdistanced in competition where words play an important part? Such questions rise in the mind of every young person to whom there has come even a faint vision of all that the word composition embraces and the power granted to those who are composition masters. The purpose of this textbook is to help all who are earnestly trying to find true answers.

QUESTIONS

1. Have you found anything in this chapter to question? For example, do you think it is true that one's success in life depends very much on skill in composition? Do you think it is at all likely to be true in your own case?

2. What are some of the things that would happen if, for a week, everybody should be dumb, all telegraph and telephone offices should remain closed, all printing presses should remain idle — in short if every means of communication through language were shut off?

3. What are some of the things that would happen if, every Saturday night, all compositions written or typed or printed during the week were destroyed?

4. Can you think of any line of industry (farming, for example, or mining, or manufacture) which could get along without composition?

5. Imagine two young men going into the same line of business. If they are in other respects equal, will the one possessing the better command of English be likely to outstrip the other?

6. Can you think of any compositions centuries old which are still passing from mind to mind?

7. Do you think that the study of composition is likely to be of practical use to you?

8. What new ideas, if any, have you gained from this chapter?

WINNING POSSESSION

A hunter, lost in the woods, decides to climb a tree to get the lay of the land. Of several pines crowning a knoll, he chooses the tallest, for it will give the best view. A teacher receives two compositions dealing with the same subject. One he marks Excellent, the other Fair. Why? Because, as it were, one offers him a wider tree-top view. It brings to him more than he wishes to have. But let us hear in detail the teacher's explanation as he might give it to his class.

"When I assign a task in composition, it is as if I said, 'I want such and such things. Go get them, please, and bring them to me.' Seldom do any of you have on hand for immediate delivery what I ask for; it must be sought and won by effort. The effort may call chiefly into service the eyes, as when I ask for a report of how something looks; or the memory, as in recollecting the details of a vacation adventure; or the imagination, as in weaving a story about an item clipped from the morning paper. It may call for reasoning, of a simple kind, as in defending a preference or solving a problem of right and wrong. Always there is something to do which calls for effort, something to be won and held firmly in possession before pen touches paper. Now the task assigned the writers of these two compositions sent them on a quest. I wanted something and I sent them for it. One brought back much, the other little. He brought back little either because he did not know how to get what he was sent for, or because he did not make the necessary effort. I rewarded each according to what his composition contained."

How simple! Of course it is true that the value of any

composition, whether a school exercise or a business letter or a news story or a speech or a novel, depends on what it contains. It is equally true that what goes into one's compositions depends in large measure on the energy and skill with which he sallies forth to win whatever he wishes his compositions to convey. One must get before he can give, and getting is usually the harder task. There are those who go so far as to say that anybody can picture anything that he has really seen — not merely looked at — and explain anything that he really understands. We may well question such a sweeping assertion. Let it be changed to read thus: Nobody can picture truly anything that he has not really seen, nor explain anything that he does not really understand.

Here, then, is the thought this chapter is designed to bring to you: Ability to write legibly and neatly is a great attainment. Ability to write correctly, with due attention to spelling, punctuation, and the rules of grammar, is a greater attainment. Ability to employ words in such a way that they do not misrepresent is an attainment greater still. But all these are of little use to anybody unless he has something to say. Getting something to say, getting it clearly in mind, seeing it, understanding it, holding it firmly in possession — that is the first essential. Getting must come before giving. Once master this very simple truth and it will be strange indeed if your compositions do not improve steadily from week to week.

QUESTIONS

1 Are you willing to have your compositions judged solely by what they contain, or do you think that other matters should be considered?

2 If of the two compositions referred to in this chapter, the one which contained more that the teacher wanted had been

poorly penned and full of common errors, while the other was neatly written and free from errors, would the instructor still have rated one Excellent and the other Fair?

3 If it is true that of the letters you receive you like best certain ones which contain errors and are hurriedly written, does it follow that spelling and grammar are of no importance?

4 When you have a composition task assigned to you, which takes longer, thinking the subject through till you have mastered it and know what you wish to say, or actually writing the composition? Are there certain kinds of composition tasks which cause you more trouble than do others, because it takes you longer to "win possession" of that which your words are to convey?

5 Can you think of ten possible compositions which you would at once call poor no matter how free they might be from errors such as a teacher commonly corrects? Here are two to start with: a chapter of history written by one who did not know the facts; directions for making a boat, which omit many things the reader needs to know about boat-building.

THE OTHER PERSON

If you were a Robinson Crusoe living alone on an island from which there was no possibility of your ever being rescued, you might, through practice, become a greater orator than Daniel Webster or a story-teller surpassing Charles Dickens. But why should you make the effort? Why should anyone "speak his mind" unless some one will listen? Why write letters or books unless some one will read them? Is not the main purpose of language to bring minds together so that they may communicate? No composition, whatever it may contain, is really worth while unless some one receives it.

With this simple truth goes another, almost as simple. Even if a composition is received — listened to or read, its success cannot be considered complete unless the receiver is affected by it as the speaker or writer intends that he should be affected. If, for example, you have written an account of a vacation adventure, you deserve a degree of credit if you can say of it, "When I read this composition, the incidents of my adventure come vividly to mind; I can see everything just as it happened." But full credit, after all, depends on whether the one for whom the account is intended, the other person, will get from it correct impressions. It depends on whether you have given details in such abundance and so skilfully worded that his imagination will enable him to picture the adventure truly and share with you the emotions you experienced. Or if a teacher is explaining a problem in geometry and the explanation, though correct in every detail, is not understood by the class, perhaps because he speaks too rapidly or employs unfamiliar terms, the explaining cannot be called a

success. Or let us suppose that a man is interested in a worthy cause which needs financial aid. It does not matter how many reasons he advances why the public should contribute; if his arguments, though sound, move nobody to give him money, his effort is a failure. Every composition, written or spoken, should be designed to do something to somebody, affect him in a desired way, accomplish a definite end. It is what our words actually accomplish that counts.

How to gain attention and induce others to take what we have to offer; how so to employ words that they actually accomplish what we wish to have them, make others in imagination see distinctly what we have seen, hear what we have heard, feel as we have felt; how to make others think our thoughts and do as we would have them: that is the great problem. It was Shakespeare's problem. It is the business man's problem whenever he dictates a letter. It is the statesman's problem whenever he makes an address. It is your problem whenever you send forth a composition, whether it be a little thing, a mere fragment of a sentence fighting for attention in the midst of spirited conversation, or a yarn spun in the open for the entertainment of a campfire group, or a letter to a friend, or a composition written to order for an instructor. It is the problem of everybody, in school and out, who contributes at all to the millions of compositions which fly back and forth every day, many of them in sharp competition.

The other person — do not forget him. If you are forming the habit of writing to yourself, or to nobody in particular, break it! If you are inclined to write for no particular purpose save to get a disagreeable task done quickly and with as little effort as possible, correct this inclination at once! Write to somebody and with a definite purpose. Ask yourself repeatedly, as you write, "Are

my words likely to do what I wish to have them?" Look upon composition as a game in which you must never lose sight of the other person, and play to win.

QUESTIONS

1 When you are writing a school composition, do you write to yourself, to nobody in particular, to your instructor, or to the class? Suppose the instructor were to say, "Tomorrow I shall imagine that I am Mr. So-and-so, look at your compositions through his eyes, and tell you how I think he would be affected by them." How should you like it? How would it affect your preparation?

2 Suppose your instructor should announce, "When I receive your compositions tomorrow, I will read a little of each one, just enough to find out whether it is interesting. Only the really interesting ones will I read through to the end; the others I will consider failures." How should you like it?

3 Is it right for a salesman to use different "selling arguments" with different customers?

4 Although the English one hears at recess time is not always choice, the compositions which jumble together in recess time chatter are in some respects better than classroom compositions. Why?

5 "I shall always write what I please, as I please. If anyone cares to read, well and good; if no one cares, it does not matter." What could you say to one who takes such a stand?

6 Is "Put yourself in the other person's place" a good rule to follow when writing a composition?

7 In what ways does the newspaper reporter adapt his news story to his readers?

8 This chapter is a composition. You are the Other Person to whom it is addressed. It was written for a definite purpose. Is the composition a success? Criticize it freely.

WORD CRAFT

An American tourist, lost in Tokyo, wandered about for hours trying to find his hotel, simply because he knew but one word of Japanese, *ohaio*, which means *Good morning*. A prosperous New York merchant tells how, when he was an immigrant boy, he spent days going from factory to factory, looking in through open windows and saying "Work," the only word of English that he knew. "Work" was a good word with which to begin life in America, but it was too slender an equipment with which to gain employment for his strong muscles and keen intellect.

Only through such extreme illustrations as these are we able to realize that the adding of a word to anyone's vocabulary, whether he is foreign born or native, young or old, is an important event. He can get things with the new word; he can do things with it. The more words his vocabulary contains, the likelier he is to understand other people when they speak or write, and the likelier to make himself understood when he speaks or writes to them. A new word means an added unit of power usable in the great game of getting and giving which is carried on so largely through composition.

Even had the tourist in Japan known every word in the language, he would have found it difficult to converse freely with any one of the thousands who thronged the streets of Tokyo. The jinrikisha man, the schoolboy, or the vendor could easily surpass him in conversation; for Japanese grammar is unlike English grammar. The immigrant boy, before he could compete at all successfully with others, had to learn not only many words in the new language but the changes that words undergo when they are

combined into sentences according to the English way. Without a working knowledge of grammar, anyone, foreign born or native, is handicapped. He suggests a man who owns a fine automobile but knows very little about how to make it go.

A supply of words and a familiarity with the simple rules of grammar are not all that one needs for successful composition. The title of this chapter is Word Craft. Craft, as here employed, means skill, expertness, mastery. It is the opposite of crudeness, clumsiness, awkwardness — the work of the bungler, the dabbler, the tinker, the apprentice, the careless, the lazy, the indifferent. Think of the painstaking cabinet-maker in contrast with the carpenter's apprentice, of the world-famed pianist in contrast with one who can merely bang the keys, or of the expert swimmer in contrast with one who has not mastered a single stroke and who hits the water with a painful splash whenever he attempts to dive. None of these extreme contrasts suggests perfectly the gulf between one who employs words expertly, not merely with grammatical accuracy, and one who is a word bungler.

The temptation is strong at this point to picture graphically the high percentage of failure among compositions due mainly to lack of skill in word craft, and to throw into unpleasant prominence the shabby work of many of our native born who, notwithstanding excellent school advantages, employ words weakly, carelessly, in crude sentences often ungrammatical. But such a picture would do little good. Something, perhaps, may be accomplished by a picture, or a series of pictures, of another sort — by an enumeration of certain advantages possessed by one who has mastered a good vocabulary, habitually observes the rules of grammar, and through painstaking practice has become expert in word craft.

1 *He can convey thought accurately.* "A good writer," declares a noted critic, "is simply one who says all he means to say, who says only what he means to say, and who says it exactly as he means to say it." The untrained writer, and this applies to speakers as well, frequently fails to say precisely what he means to say. He cannot trust himself; he cannot be trusted.

2 *He can convey thought swiftly.* Between the bungler and the master there is the same difference as between travel by ox-cart and travel by motor car. The rightly chosen word outspeeds the word that is nearly right. The grammatical way is the scientific way; the scientific way is the easy, quick way. The business man who is a word-master dictates two letters while his poorly trained competitor laboriously composes one. What an advantage. The world moves swiftly.

3 *He can make his message more attractive.* Careless expression repels more commonly than is realized. Language is called the raiment of thought; we turn away from the shabbily dressed. No matter how faulty our own speech, we do not like the faulty speech of others.

4 *His command of English gives him assurance and self-respect.* Let us see how this applies in matters of mere correctness in speech. We all have standards below which we do not willingly sink. Even a man who is grossly negligent in speech looks down on one more negligent still. No one likes to feel that he is lowest of all — at the bottom. Probably many of us have several standards. We are more careful of our speech on some occasions than on others. At times we "slick up." We do not like to go shabby except possibly where all are shabby. But "slicked up" English is seldom reliable; correctness which is not habitual deserts at critical moments. We know this, and because we know it, we are never quite at ease when with

language-respecting people. More commonly than is realized, this happens: A man unexpectedly finds himself, perhaps through promotion gained by years of faithful labor, associated with men and women whose language standards are above his best, people who habitually employ words with ease, grace, and precision. He feels his inferiority; he loses assurance. Too late it is revealed to him that correct, skilful speech is a matter of course with intelligent people of good breeding.

What goes into a composition, the message it is intended to convey — that is the main thing. Keeping in mind the person or persons who are to receive the message — that too is important. But what weak, ineffectual things compositions are likely to be unless one has at his command a good supply of thoroughly mastered words, is accustomed to speak and write with grammatical correctness, and through painstaking practice has acquired skill in making words say all that he means to say, only what he means to say, and exactly as he means to say it.

QUESTIONS

- 1 What new ideas, if any, have you gained from this chapter?
- 2 The vocabulary of an African tribe would fill but a few pages; a moderately good English dictionary defines at least 100,000 terms. May one estimate the intelligence of a people by weighing its dictionary? May the intelligence of a person — you, for example — be roughly estimated from the number of words the person employs correctly?
- 3 In a certain school of journalism the earliest training given is in plain composition. If, after a few weeks of instruction, it is found that a student cannot combine words grammatically in sentences reasonably firm in structure, he is asked to withdraw. Why?
- 4 The professors in a certain school of business administration where college graduates are trained for positions of responsibility were recently "up in arms" because they found that less

than half of their students had even a fair command of English. Why were they alarmed? What has correct English to do with business?

5 Why, in the "want" columns of the daily newspaper, do we so often find "Apply by letter"?

6 Have you ever been in company where you were a little ashamed, not of what you had to say but of your inability to express yourself correctly, clearly, and in an agreeable manner?

7 Do you care for "pretty" English? Does your instructor? Does anybody?

STOWAWAYS

I mail a letter. Away it speeds, each sentence containing part of a thought-cargo in some ways suggesting the freight of an ocean liner, though thought-cargoes seem unsubstantial compared with the bales and boxes in the dark hulls of steamships. In time the one to whom the letter is addressed receives it and from each sentence takes the message it bears, just as the bales and boxes from the steamship are received by those to whom they are consigned.

An ocean liner sometimes carries smuggled goods little suspected by the ship's owners, merchandise which does not appear in the invoice. Not infrequently she carries stowaways. Letters, like steamships, may carry stowaways. They slip in unobserved and make the journey with the sentence messages. They convey information, impressions; they tell tales which the writers of the letters little suspect. Here are merely a few of the many which "hide between the lines" and slip into the minds of readers:

1 "The writer of this letter," whispers the stowaway, "is illiterate. He cannot spell very well, nor punctuate. He is not master of the rules of grammar. He cannot express himself save in a crude way."

2 "The writer of this letter is a foreigner. He has lived in this country many years and perhaps thinks he has mastered English; but notice this little telltale idiom, and that, and that."

3 "This fellow lacks breeding. He may have a college degree, and he may be rich; but he is ill-mannered. No well-bred person would be likely to send forth a letter so untidy and so carelessly worded. He falls considerably short of full respectability, though the quality of his stationery is excellent."

4 "The author of this letter is not a clear thinker. He cannot follow a line of thought to its final conclusion. He lets go before he thinks things through."

5 "Here is one who cannot be called 'a gentleman unafraid.' He beats about the bush. He qualifies his statements in a manner over-cautious. He hints when he should speak boldly. There is a cowardly streak in him."

6 "The writer of this letter has an unfortunate temperament. He is inclined to be suspicious, pessimistic, fault-finding."

7 "The writer of this letter is dishonest. He is given to cunning. He wilfully misrepresents."

There are agreeable stowaway messages too, scores of them, likewise little suspected. It is unnecessary to name them, or to remind that the charm of attractive personality, of culture and breeding, of strong character, of kindliness and evident good will, may redeem what would otherwise be commonplace. It counts for much in business letters even as in social correspondence, and in conversation too. It counts in all compositions, oral and written. It is like a bale of spice in a cargo from the Orient.

Stowaways are inevitable; our words betray us. Something of the writer or speaker goes along with the message. He cannot prevent it if he would. A critic reminds us that even Shakespeare, "though far too great-minded to work up petty biographical allusions in his works," stands revealed in his plays — his kindliness, his "charity for men's follies and weaknesses," his wealth of humor and imagination, his ability to "feel for others and to appreciate thoughts and feelings although foreign to his own." Stowaways are inevitable, and important beyond what is commonly believed; but there is danger in thinking much about them, lest it make one over-conscious, perhaps more anxious to be mannerly and agreeable than to tell the truth

in such a way as to make the truth take hold. Usually it is wiser to forget self and think only of the subject and of the "other person." And yet there are two gentle reminders which may with perfect safety be offered to all who are earnestly trying to improve in composition.

The first is this: Although it is true that our words often betray us, it is also true that sometimes they misrepresent us. They make one out to be more illiterate than he really is, or to be discourteous when he has no intention of being rude, or unkind when there is nothing but kindness in his heart. Words misrepresent because used carelessly and without skill. It is only as we learn to use them carefully and with skill, as a master-musician plays his violin, that they represent us truthfully. Merely as a protection against misrepresentation, should we perfect ourselves in the art of expression.

The second reminder is this: More commonly than is realized, the effectiveness of a composition is marred, or spoiled altogether, by some unfortunate trait of character in the author. It shows in all that he says, and it repels. He may be gifted in many ways, and have great skill in expression; yet because of some one trait—conceit, for example, or arrogance—men will turn from him. It is well, therefore, that we ask ourselves, especially if we are conscious that when we speak or write we often fail to win and hold attention, "May not the trouble lie in my character? Have I not some trait which contaminates my words? If one has unfortunate traits, and no one is wholly free from them, he must fight to keep them out of his compositions.

QUESTIONS

1 What, if anything, have you learned from this chapter that is likely to be of service to you?

2 Think of some one whom you like to hear talk. Why do you prefer to listen to this person rather than to others? Think of some one whom you do not like to hear talk. What faults has this person which account for his failure to interest you?

3 Have you among your friends one whose words sometimes give strangers a wrong impression of his character? How do you account for it?

4 Consider your own case. Can you think of anything which may be interfering with the success of your compositions?

5 A man hurrying by a fine display of flowers at a state fair was heard to remark, "Them ain't nothin' to me." What stow-away message did his words convey?

6 Find one or more stowaway messages in the following advertisement clipped from a New York paper:

WANTED: A man with brains and knows how to use them wishes to connect with a large concern, all kinds of experience and the best of references.
--

A FINAL WORD

The preceding chapters form a primer or A B C handbook of composition. In very simple fashion they set forth a few things which all who are earnestly trying to improve their powers of expression should keep in mind. More briefly stated, these bits of advice are as follows:

1 There are two ways of thinking of composition. One may associate it in his mind with schoolroom tasks done to order, part of a necessary grind; or he may think of it as something big and tremendously important, connected closely with every human undertaking. Not until one gets this larger conception of the part composition plays in the world is he likely to make much progress. Try, therefore, to get it.

2 One must have something to say before he can say it. Many compositions are weak, profitless things because they are sent forth before their authors have taken the time and expended the energy required to gain full possession of the subject. Pay more attention, therefore, to getting clearly in mind what you have to say. Remember that the hard part in nearly every composition comes before a word is spoken or written.

3 A letter addressed to nobody goes to the Dead Letter Office. A composition intended for nobody in particular usually affects nobody in particular; it is likely to prove a wasted effort. Even when writing school compositions, keep somebody in mind; write with a purpose.

4 Successful compositions are usually impossible unless one possesses language skill. A large store of words may not be necessary; but one must have, for effective use, at least a small vocabulary thoroughly mastered. He must

know and respect the few simple laws which govern the assembling of words into sentences. Through patient practice he must learn how to make words do his bidding. Don't, therefore, dash off compositions; take pains with expression. Try to be a craftsman, not a word-bungler.

5 Whether you wish it or not, you go along with your compositions; you cannot keep yourself out of them. Your manners, your breeding, your moods, your character, creep into your compositions. See to it that your compositions do not misrepresent you and make you appear to be worse than you are. Be on your guard lest some unfortunate element in your personality mar your compositions. Be as attractive as you can. At least be courteous.

The chapters which follow are, in the main, merely collections of tasks to be done for practice, with a few hints and cautions slipped in here and there by way of friendly advice. Whether you make marked progress or none whatever depends more on you than on the textbook or the instructor. Composition, after all, is a simple matter; there is nothing mysterious about it. Success depends on ability to do well the simple things which plain sense tells us must be done well. But it does not come without effort. "The gods *sell* everything." Rarely do they bestow gifts. The only coin the gods care anything about is a passionate desire, a strong will, and hard, intelligent labor.

QUESTIONS

1 Imagine all compositions you have sent forth during the past year — the little ones which go into conversation, the letters, the school exercises — trooping back to you to report their success or failure. What are some of the reasons for failure which, could they speak, they might advance? How about the following? (a) "Well, you didn't send me to anybody in particular, so I just roamed about and nobody paid any attention to me." (b) "I couldn't get in where you told me to apply; my voice was so

weak that nobody heard me." (c) "They turned me away because I was shabbily dressed." (d) "I am very sorry, but though I said precisely what you told me to say, and in the manner you prescribed, the one to whom you sent me grew angry at once, though that is not at all what you expected." (e) "They said, sir, that I did not bring half as much as I should have brought, and that much that I brought was of no use." (f) "Nobody understood me."

2 Suppose you were a teacher of composition. What would you say to pupils who hold the following notions? (a) "Skill in composition comes naturally to some; they are born with it. There's no use in my trying." (b) "The reason I do so poorly in composition is that I can't get the hang of it. It would be easy enough if I knew all the tricks of the trade." (c) "You don't have to spend a lot of time writing compositions in school. Why, don't we talk every day? Isn't all talk practice in composition?" (d) "Listen to those street gamins yonder! When there's a row over the umpire's decision, don't they make themselves understood? Aren't their sentences ten times more forceful than the painfully correct sentences one sometimes hears in classroom? What is the use of spending so much time learning to speak and write correctly?"

PART II

TRAINING IN COMPOSITION

AN APPRENTICESHIP TRY-OUT

COURSE 1: WINNING POSSESSION

COURSE 2: ELEMENTARY COMPOSITION (A)

COURSE 3: ELEMENTARY COMPOSITION (B)

COURSE 4: CORRESPONDENCE AND SECRETARIAL WORK

COURSE 5: JOURNALISM

COURSE 6: THE ORDERLY MIND

VERSIFICATION

rhythm
trochaic
anapestic
iambic
dactylic
anapaestic
metonymy
metaphor
synecdoche
alliteration
develop

AN APPRENTICESHIP TRY-OUT

An apprentice is a learner or beginner, who hopes in time to become a master-workman. He serves as helper to one more highly skilled. At first the tasks assigned him are very simple. Now and then he receives a little instruction. At all times he is supposed to use eyes and ears and learn through alert attention the better ways of doing things.

Here are fourteen simple apprenticeship tasks, each a test of your ability. You may imagine that they are set by a master who is trying you out to see if you are "good timber."

FIRST TEST

Can you be trusted to do a simple task where neatness and accuracy alone are required? Here is a bit of interesting information about Lincoln. Make a copy of the two paragraphs, please. It must be free from mistakes. Do not overlook punctuation marks and paragraph indentions.

Those who were present at Cooper Union and saw the ungainly Lincoln sway his audience and win tremendous applause were inclined to think that his eloquence was a natural gift; for he was not a college graduate, nor had he received even a common school education. But this is what Lincoln said when a gentleman more thoughtful than the rest asked him how he had gained his unusual power of "putting things."

"Well, as to education, the newspapers are correct. I never went to school more than six months in my life. But, as you say, this must be the product of culture in some form. . . . I say this: that among my earliest recollections I remember how, when a mere child, I used to get irritated when anybody talked to me

in a manner I could not understand. I don't think I ever got angry at anything else in my life. But that always disturbed my temper and has ever since. I can remember going to my bedroom after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down, and trying to make out the exact meaning of their, to me, dark sayings. I could not sleep, though I often tried to, until I caught it; and when I thought I had got it, I was not satisfied until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a passion with me, and it has stuck by me; for I am never easy now, when I am handling a thought, till I have bounded it north and bounded it south, and bounded it east and bounded it west. Perhaps that accounts for the characteristic you observe in my speeches, though I had never put the two things together before."

SECOND TEST

Can you give the alert attention required in taking dictation? Here is an anecdote about the inventor Morse and Benjamin West, president of the Royal Academy. The incident is from Morse's young manhood days when his one desire was to be an artist. Not until years later did he become interested in experiments with electricity which led to the invention of the telegraph.

As the passage is read to you slowly, write it down accurately. The reader will indicate the punctuation.

As a test for his fitness for a place as student in the Royal Academy, Morse made a drawing from a small cast of the Farnese Hercules. He took this to West, who examined the drawing carefully and handed it back, saying, "Very well, sir, very well; go on and finish it." "It is finished," said the expectant student. "Oh, no," said the president. "Look hére, and here, and here," pointing out many unfinished places which had escaped the eye of the young artist. Morse quickly observed the defects, spent a week in further perfecting his drawing, and then took it to West, confident that it was above criticism. The venerable

president of the Academy bestowed more praise than before and, with a pleasant smile, handed it back to Morse, saying, "Very well indeed, sir. Go on and finish it." "Is it not finished?" inquired the almost discouraged student. "See," said West, "you have not marked that muscle, nor the articulation of the finger-joints." Three days more were spent upon the drawing, when it was taken back to the implacable critic. "Very clever indeed," said West, "very clever. Now go on and finish it." "I cannot finish it," Morse replied, when the old man, patting him on the shoulder, said, "Well, I have tried you long enough. Now, sir, you have learned more by this drawing than you would have accomplished in double the time by a dozen half-finished beginnings. It is not many drawings, but the character of one, which makes a thorough draughtsman. Finish one picture, sir, and you are a painter." — *Inventors*: P. C. HUBERT, JR.

THIRD TEST

Have you a retentive memory? Read, today, the three paragraphs found below. Do not memorize them word for word, yet pack them into your mind so that when you are called upon, a day or two hence, you can give their substance. Here are suggestions concerning how to go about this task: Read the paragraphs with moderate care to get a general idea of what they are about. Read them again, more slowly and thoughtfully; then test yourself to see if your memory is retaining them. Read them again, slowly and thoughtfully, with a determination that it shall be for the last time.

a

All fires, except those that result from explosions, are of the same size in the beginning—tiny flames that might be "blown out" by a child. A bucketful of water from the kitchen sink will quench even an ambitious flame. Yet the sight of fire where it ought not to be is so terrifying that many people run from it as if they had seen a rattlesnake. throw open the windows, thereby creating a draft—which is the most favorable condition for

its spread — and give it a chance to grow into proportions of ever-mounting danger. A rug thrown over the paper basket in which a half-burned match has started a flame, a bucket of water from the kitchen sink dashed on a blazing curtain — in other words, just a little cool-headed action, would stop a good proportion of our fires. — FIRE CHIEF CROKER of NEW YORK

b

Many cases have been noted where the destruction of birds has been followed by an immediate increase in the number of injurious insects. Frederick the Great, king of Prussia, being particularly fond of cherries, was annoyed to see that the sparrows were destroying his favorite fruit. An edict was issued ordering sparrow extermination. All the resources of the fowler were brought to bear, and the campaign was so successful that not only were the sparrows destroyed, but many other birds were either killed or driven away by the extraordinary measures taken against the sparrows. Within two years cherries and most other fruits were wanting. The trees were defoliated by caterpillars and other insects, and the great Frederick, seeing his error, imported sparrows at considerable expense to take the place of the birds that had been killed. — *Useful Birds*: HENRY FORBUSH

c

Suppose a man on a baseball team has made a home run or pitched a brilliant game. Do we not all feel a thrill of admiration for such a brilliant player, which leads us to cheer? We should feel that there was something wrong with us if we didn't want to honor the man. But suppose that in a race one man is sick and another has had no training. A strong, well-trained man would see no sport in winning from another by a foul or by tripping him. It would not promote fast running to give prizes to men who win in these ways. In the game of life, as we play it at present, a great many are sick through no fault of their own; a great many have not been well trained; they have had to leave school early; they have never had good surroundings at home; they have not had the kind of education which fits them to succeed. There is not any honor in winning against them. And the more important

point is that it does not promote best ways of doing business or of progression in any line, if we give prizes simply to those who succeed without making sure that it is a fair contest and that all who enter are in equally good condition.

— *The Real Business of Living*: J. H. TUFTS

FOURTH TEST

"Browning's *The Pied Piper* and *Incident of the French Camp* are, I think, exceptionally good stories. So too are Whittier's *Barbara Frietchie*, Irving's *Rip Van Winkle*, and Longfellow's *Paul Revere's Ride*. Fairy tales please me moderately, Greek myths more, and Old Testament narratives are best of all. Recently I read a tale by a boy whose parents came from Armenia. It had a fascinating other-landish flavor. But tastes differ. What pleases me may not please others at all. Tell a good story, one that you like so well that you would approve including it in a collection intended for young readers. You need not write it out; I'd rather listen. Don't try to be literary; just tell it."

Imagine that such a request has actually been made of you. Tell your story.

FIFTH TEST

The building in which you first attended school, a room in that building, and one of your schoolmates—how did they look, as you recall them? Give a word-picture of each. If you make every word count, five or six lines will be enough for each picture.

SIXTH TEST

Take a match—when you get home, not now—and look at it as intently as one might who had never seen a match

before. Strike it, and watch it closely as it burns, till your fingers are in danger. Blow out the flame. Put the charred remnant on the table before you, and again look at it curiously. Then do the following things:

- (a) Describe the match as it first appeared.
- (b) Tell what you did to make it burn.
- (c) Describe minutely the burning of the match.
- (d) Picture the burnt match.

SEVENTH TEST

"Here are things I should like to know within a day or two. Get this information for me, please. Go where you will for it. Get some one to work with you, if you wish. But the information must be correct; there must be no guessing. Report in writing, giving to each item a separate paragraph." Imagine that this order is from one whom you are serving as secretary. Get the information desired.

- (a) Which syllable is accented in *detour, recess, detail, resources*.
- (b) Who was President of the United States the year you were born.
- (c) Whether black and white are colors.
- (d) The location of Petrograd.
- (e) Whether a bicycle may be shipped by parcel post.
- (f) The author, the exact title, the publisher, and the date of publication of some book that a boy or a girl of fifteen might care to read.

no more

EIGHTH TEST

Cowards die many times before their death;
The valiant never taste of death but once.

— SHAKESPEARE —

What do these lines mean? Give, in not more than fifty words, an explanation so simple that a child of ten may grasp it readily.

NINTH TEST

You are good at reasoning? A man whose car is insured against "collision with any moving or stationary object" wishes to know whether he can collect damages done to his car by a horse which gnawed a mudguard. What is your answer, and what argument or arguments can you advance in support of your judgment?

TENTH TEST

You have opinions. For example, you may think a boy who has decided at fifteen what his life work is to be is more fortunate than one who cannot make up his mind. Or perhaps you hold the opposite opinion. In either case, what makes you think as you do? Build for your opinion as strong a defence as you can.

ELEVENTH TEST

Can you follow directions quickly and accurately? Then open your book, pick out the next to the last word on page 13 and the third from the last word on each of the next nine pages and arrange them alphabetically in two columns. Underline the third word in the second column, and the second word in the first column provided it is an adjective. Some one will time you. (For 13 the instructor may prefer to substitute some other number.)

TWELFTH TEST

The characters in a recent novel picturing a frontier town are represented as agreeable, for the most part, but uncultured. They are extremely careless in speech. Examples of the kinds of mistakes they make most commonly are given below.

First, rewrite the sentences, with the mistakes corrected. Second, try to define at least ten of the errors. That is, give a reason for the corrections you have made.

1. He don't look no better than the rest. 2. Jim's getting along fine. 3. You better go home. 4. He come back feeling better. 5. Well, thinks I, what's the use? 6. It don't matter what I do. 7. There's lots of people in bathing. 8. Seeing as you insist, I'll stay. 9. Let's do like we did yesterday. 10. I didn't get to see the zoo. 11. We stayed there quite some time. 12. There's so many things to do. 13. I don't know but what I'm crazy. 14. I'm awful hungry. 15. He wan't none of them agitators. 16. Now you done it! 17. Him and I went after ducks. 18. I take a bit of abuse of you, for I know you don't mean it. 19. That's him. 20. Ain't you coming, Emma?

THIRTEENTH TEST

Invent the following:

- 1 An interrogative sentence beginning with *whom*.
- 2 A sentence containing both *its* and *it's*.
- 3 A sentence containing a prepositional phrase in which two personal pronouns are joined by *and*.
- 4 A sentence beginning with *If I was*.
- 5 A sentence beginning with *If I were*.
- 6 A sentence containing both *there* and *their*.
- 7 A sentence containing both *your* and *you're*.
- 8 A sentence beginning with *I would*.
- 9 A sentence beginning with *I should*.
- 10 A sentence containing both *I will* and *I shall*.
- 11 An interrogative sentence beginning with *who do you think*.

FOURTEENTH TEST

Perhaps you have seen in the public library a stout, red-covered book, nearly as wide as it is tall, entitled *Who's Who in America*. It gives in condensed form information concerning thousands of living Americans — brief sketches

the facts for which have been provided by the men and women themselves. A *Who's Who in Our School* would furnish interesting information. To make a *Who's Who* of your English class would be a good venture. Everybody should be included, for in school everybody is important.

Prepare, as for such a volume, a sketch of yourself covering the following points:

- | | |
|---------------------------------|--|
| 1 Name in full | 6 Favorite study |
| 2 Place and date of birth | 7 Favorite amusement (game or pastime) |
| 3 Residence (street and number) | 8 Something you do fairly well |
| 4 Schools attended | 9 Your most interesting experience |
| 5 Present program of studies | 10 Plans after leaving school |

Because it may seem best to have the sketches type-written and bound, it will be well at the outset to adopt rules looking toward uniformity.

- 1 Use complete sentences only.
- 2 Treat each item, though it calls for but a single sentence, as if it were a paragraph, this to be done in the usual way, through indentation.
- 3 Number the ten items. Do not let the numbers fill up the indentions; make the indentions so deep that this will not happen.
- 4 Limit your sketch to what will fill, without crowding, a type-written page of the size used in business correspondence. This means that for each of the last three items you will have but four or five lines.
- 5 Take pains. Prepare your sketch as for a printer who has orders to make no corrections, but to "follow copy."

24
143
5
163

COURSE I

WINNING POSSESSION

WINNING POSSESSION THROUGH THE FIVE WITS
WINNING POSSESSION OF PRINTED WORDS

Five sentences each day
one of the five senses

Exercise

7-10-11

Thurs.

WINNING POSSESSION THROUGH THE FIVE WITS

Alone and warming his five wits,
The white owl in the belfry sits.

—Song,—*The Owl*: TENNYSON

If by wits the poet, in his *Owl Song*, means senses, you too have five wits. You can see, hear, taste, smell, feel; and when your wits are well warmed, not sluggish with cold, they are wonderful servants. They bring the world to you. The eyes bring mountains, clouds, faces. Through the ears come the white-throated sparrow's song, the roar of traffic in city streets, the voices of friends. The inquisitive tongue reports the taste of things; and with what a variety of odors are you entertained as you follow forest trails! Your fingers are ever reaching out to get the "feel" of things—of rough bark, velvet, the hand of a child. You "feel" the wind, the cold of the ocean as you plunge into it, the pleasing warmth of a campfire. How varied a list it would make, could you keep accurate record of everything brought by the senses during a single day! Choicest of all the booty, perhaps, would be messages from other people—words spoken or written or printed—brought by the ear and the eye. What a misfortune if one of the wits goes lame, or becomes lazy, or if, because poorly trained, it is not to be trusted. What a calamity if one of them is lost. When all are lost, permanently lost, that is the end. It is time to say good night to the world.

You have another servant, memory the gatekeeper, the custodian, who guards what the senses bring. Sometimes she is unpleasantly faithful, holding fast to much that you would like to forget. Sometimes she stores away mere trifles while important matters slip from her. In many ways she is fickle, yet she is indispensable. Without her, away would fly all that the yesterdays have brought. Each morning would find you perfectly ignorant, with everything to learn anew. One's pleasure and usefulness depend in large measure on what he can remember. We have called memory a servant. The Greeks made her a goddess.

A scientist might consider the foregoing account inaccurate, but he would agree that it is necessary to train what we have called the wits and the memory. Their importance is evident enough in certain conspicuous cases. The scout, the detective, the naturalist, the artist, and the musician come immediately to mind. "Most successful surgeons," it has been said, "possess as a basis of their success an unusual accuracy of sight and touch combined with a sure memory of regional anatomy." Their importance is evident in all games and sports. One reason why the baseball "idol" makes so many home runs is that he has finely trained eyes. A little thought may be necessary for a full realization of the necessity of well-trained wits and a retentive memory in all industries and in the world of buying and selling.

But our immediate interest is in composition. Are alert senses and a retentive memory of importance in the greatest of all activities, the conveying of messages from mind to mind? There can be but one answer. Many compositions are little more than straightforward records of sense impressions. If these records are inaccurate, they are unsatisfactory. Many compositions, it is true, are far

more than mere reports of what the eyes have seen and the ears heard; they carry thoughts, emotions, fancies. But the senses, after all, supply the raw materials from which thoughts, emotions, and fancies are spun.

The purpose of the exercises which follow is, first of all, to test the alertness and the reliability of your senses, and then to give them a little practice. More exercises have been provided than there will be time for in classroom; but if you are in earnest in your desire to improve, you will at least run through all of them, imagining how they might be done.

EXERCISE I

Is the room in which you are sitting perfectly quiet? Listen as intently as you can for five minutes. Catch and record every sound, no matter how slight, even the sounds coming from a distance. Do not trouble to employ complete sentences; record the sounds in whatever way is convenient. At the close of five minutes write a paragraph entitled *What I Heard*. It may help you to take an interest if you imagine you are a detective or a spy.

EXERCISE 2

There came again and yet again
The feed-box lid, the swish of grain,
Or Joe's boots stamping in the loft,
The hay-fork's stab and then the soft
Hay's scratching slither down the shoot.
Then with a thud some horse's foot
Stamped, and the gulping munch again
Resumed its lippings at the grain.

These lines are from Masfield's *Reynard the Fox*. What a compact list of barn sounds at feeding time! Note too this sentence in which recollected sounds are recorded:

Sometimes when we were silent for a minute we could hear the water bubbling in the kettle, a log falling in the fire, the cricket's shrill voice, and outside, the wind sweeping against the window.

Write a similar sentence or two recording sounds heard under imagined circumstances. You may, for example, imagine that you are in the heart of a forest, sitting by a window overlooking a street, listening to sounds which come from a kitchen, or waiting at a railway station for a train. Or imagine that you are in a steamship cabin, in a tree-top, in a factory, in a barn. Although using imagination, make the sound record a probable one. Employ good English. Pattern as closely as you please after the sentence which serves as model.

EXERCISE 3

The sense of hearing is often highly developed in the blind. Imagine that you are blind. List, in the order heard, the sounds which might lead you to make one of the statements found below. With this list before you, write a paragraph either beginning or closing with the statement.

There is a fire! Some one has made at least a two-base hit. That must be the postman at the door. Father is starting his car. Tom is getting a hod of coal. It is a stormy day. School is out. Little sister is waking. It is time for me to get up. It is springtime. I am on the deck of a steamship. There has been an accident at the street corner. I am in a schoolroom.

EXERCISE 4

Many sounds are difficult to describe to one who has never heard them. For example, think of the hum of telephone wires, the roar of waves breaking against a cliff, the purr of steam escaping from a teakettle, the *chug-chug* of a motor-boat, the metallic ring of skates when ice is new and the weather frosty. How many there are, when one stops to think of it, and no two alike! If each member of the class were to make a list—let us say twelve items—to be entitled *Sounds Difficult to Describe*, the lists when combined would make an interesting collection. Try it.

EXERCISE 5

Every room in a school building is tenanted with sounds. Pick out two rooms, for example the lunch room and a recitation room, the gymnasium and the principal's office, a science laboratory and a study room. Make contrasting lists of sounds, after careful investigation, then write a paragraph in which you bring out the contrast; or you may, if you prefer, employ two paragraphs. For the school building, you may substitute, if the instructor is willing, the house in which you live, or any other building.

EXERCISE 6

The sounds in any room may vary during the twenty-four hours. Using your imagination in part, make a two-period or three-period record of the sounds in a schoolroom. For example, tell what might be heard early in the morning, at ten in the forenoon, at midnight. With the instructor's permission, you may substitute some other room for a schoolroom.

EXERCISE 7

Every occupation is attended by a troop of sounds, and how the troops vary! How different the sounds of the steel industry from those of watch-making. The ears of workmen in different industries become trained to detect and interpret sounds, for each has its meaning. The trouble man at the garage soon learns all the sounds an automobile is capable of making; his ears tell him when something is wrong, and not infrequently they tell him what needs attention. Without trying to employ complete sentences, make as full a list as you can of the sounds with which some one of the following becomes familiar:

A carpenter, a mason, a plumber, a hunter, a teamster, a seamstress, a chauffeur, a cobbler, a car conductor, a school janitor, a miner, a farmer while plowing, a night watchman in a factory, a stenographer, a man in a motor-boat, a wireless operator, a gatekeeper at a railway crossing.

EXERCISE 8

In temperate countries, where violent changes are rare, most of the sounds of the inorganic world are subdued. There is indeed the *roll* of thunder, the ominous *crash* of avalanche and landslide, the *roar* and *cannonading* of the forest fire, the *groaning* and *travailing* of the cataract; but all of these are more or less unusual. What we are more accustomed to, what we have come to love, are gentler, subtler sounds with some music in them—the *sob* of the sea, the *sough* of the wind in the wood, the song of the *purling* brook, the *crickle-crackle* of brittle, withered grass and shriveled herbage, the *sigh* with which the parched ground receives the heavy rain, and the little sound that the breeze evokes when it rings the sun-dried bluebells by the wayside, or makes the aspen quiver, or sets the heather *tinkling*, or gives a *whisper* as of gossip to the bulrushes beside the lake.

—*Secrets of Animal Life*: J. ARTHUR THOMSON

This paragraph is by a scientist of world-wide reputation. It is remarkable not only because of the long catalogue of sounds it records, but because of the skill shown in choosing words which bring the sounds to mind. The italics calling attention to these words are not Mr. Thomson's.

Just to show that Mr. Thomson, though a great scientist possessing good ears and a retentive memory, has not recorded all the sounds of nature, make a supplementary list. Can you not readily think of half a dozen sounds—not the cries of animals—which have been overlooked? You need not employ complete sentences in doing this task.

EXERCISE 9

Mr. Thomson records sounds made by nature as heard in the country. A town or city has many sounds not heard elsewhere. First, let the members of the class, working together, make a blackboard list of such sounds. Second, let them try to arrange the sounds according to some plan, following a time sequence, perhaps, or listing them under the heads Agreeable and Less Agreeable, or Loud and Soft. Third, let two members be appointed to write a paragraph like Mr. Thomson's, in which city or town sounds are recorded.

EXERCISE 10 ✓

Whoever has read widely does not need to be told that poets, as a rule, derive great pleasure from sounds. The following lines record a few which gave pleasure to Walt Whitman. What sounds do you like? Not in verse but in prose, let us have your list. Entitle it *Sounds I Like to Hear*. It will be strange if any two lists show many duplicates, for fortunately we are not alike in preferences.

Oh from a little child
 Thou knowest soul how to me all sounds were music:
 My mother's voice in lullaby or hymn,
 (The voice, O tender voice, memory's loving voices,
 Last miracle of all, O dearest mother's, sister's voices;)
 The rain, the growing corn, the breeze among long-leav'd corn,
 The measur'd sea-surf beating on the sand,
 The twittering bird, the hawk's sharp scream,
 The wild-fowl's notes at night as flying low migrating north or
 south,
 The psalm in country church or mid the clustering trees, the open
 air camp-meeting,
 The fiddler in the tavern, the glee, the long-strung sailor-song,
 The lowing cattle, bleating sheep, the crowing cock at dawn.

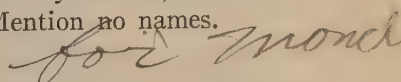
Exercise II
 EXERCISE II ✓ *5 voices*

"This week," writes a dramatic critic in the *New York Times*, "we have been hearing voices. They were two of the loveliest voices that ever fell on mortal ears—Julia Marlowe's and Ethel Barrymore's. Miss Marlowe's has lost none of its beauty in the seven years of her absence from the stage. Clear, rich, sure, it once more brings priceless music to the speech of the maid who was shipwrecked on the seacoast of Illyria. Hers is of classic regularity and perfection, as though it had been wrought for the poetry of Shakespeare. Miss Barrymore's is the more haunting, its curious, unexpected overtones bringing a poignancy to the troubled moments of her plays, and endowing all her speech with that deeply stirring quality which Mrs. Fiske's has, as though it were saturated with unshed tears." A week later the same critic writes, "We spoke last week of hearing voices, as who would not with Julia Marlowe and Ethel Barrymore both playing in town. At the end of the week we heard three voices as wonderful. . . . One was sweet and infinitely tender. One

was high-pitched, mischievous, saucy, perverse. One was deep and stirring. It had nobility. And they all belonged to Mrs. Fiske."

This bit of description is unusual, for voices are not easily described. In this respect they are like perfumes and flavors. We have no satisfactory vocabulary for voice qualities such as we have for colors—that is, no scientifically accurate terms. Still, if one has been deeply moved by a voice, he will manage to describe it reasonably well, though not perfectly. At least, the ear can be trained to distinguish between voices; and excellent indeed is such training, for it calls attention to undesirable qualities as well as to pleasant. We soon take an interest in improving our own voice-tones.

First, recall to memory different voices you have heard: the newsboy's, the train announcer's, the cheer-leader's; the timid person's, the whiner's, the grouch's, the jolly person's; voices peculiar to different races, different ages; voices tuned to different occasions. Then go voice-hunting, as you might go to the woods to find how many bird-songs you can recognize. Bring in your list, each voice described as well as you can. Mention no names.



EXERCISE 12

Here is a home task. Sit by the window for ten or fifteen minutes, recording all sounds; then write a composition, perhaps two hundred words, about the sounds. If you are at a loss how to begin such a composition, try starting with a sentence like one of the following:

First of all, I hear Tom Smith, who lives next door, tuning his violin.

The sounds which came through the window, this afternoon, were, many of them, in marked contrast.

What a medley!

Here is a faithful record of all that I heard while sitting by the window.

First I will tell about the little sounds and then about the big ones.

EXERCISE 13

Write a paragraph in which you try to show that ears trained to accuracy are necessary to success in three or four wage-earning occupations. Entitle it *Good Ears*.

EXERCISE 14

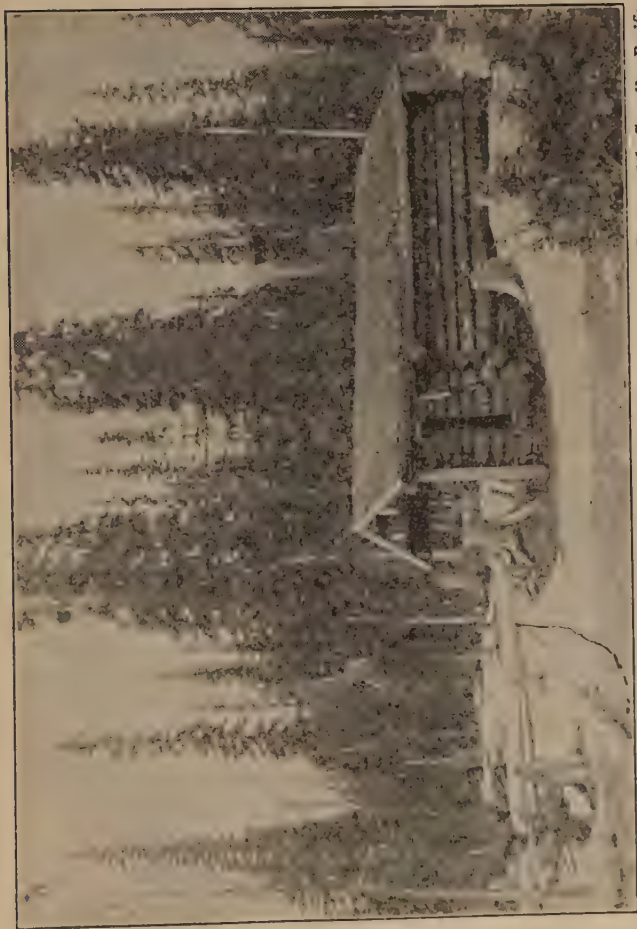
Are your eyes keen? Study the picture entitled *A Forest Ranger Cabin in the Northwest*. How many items can you list which might be included in a closely detailed description? First consider what is dimly seen in the distance, then what forms the nearer background, then the cabin and the clearing in which it stands. Do not think of stopping till you have listed twenty items.

Now see how many of the items you can put into a description limited to two hundred words.

EXERCISE 15

Ex-president Eliot of Harvard once tried this experiment: He had four men act a little scene, taking about a minute, before twenty men assembled in a private dining-room at a club. The main incident was the stealing of a black pocketbook lying on a white table-cloth in plain view. The twenty witnesses, supplied with paper and pencil, were asked to record briefly all that they saw and heard. Although twelve of the men were prominent lawyers, no one reported the scene correctly, indeed no one saw the pocketbook taken. No two reports agreed.

Young people, we will take the liberty to believe, have



Courtesy of the Canadian Pacific

A FOREST RANGER CABIN IN THE NORTHWEST

senses more alert; and we will try to prove it in the following way: The instructor will do a few things, or will appoint two or three from the class to do something not perfectly simple to follow. Watch closely, then record what your eyes have detected. Be as keen as if you were watching a professional magician and were bound to "catch him" in his sleight of hand.

EXERCISE 16

. . . It gives one a strange, almost uncanny joy to see any undomesticated creature going freely about its business in happy unconsciousness that a person is near. Anyone who has stalked feeding rabbits on a summer evening, creeping closer and closer while they nibble busily at the grass, will know what I mean. A rabbit stops eating, sits up, listens for a moment, then washes its face with strangely catlike movements, licking its paws, and passing them hastily over its head, behind each ear, and finishing by drawing them down over its nose. Then it turns round and licks its sides, parting and dressing the fur most carefully, even its white stomach being attended to, and finally each hind leg is stretched out and the pads of the feet licked until free from any speck of dirt. After which, with a quick, impatient shake of its fore-feet, it sits up and looks about it. For a minute those great listening ears attend to all the faint sounds of life that fill the air in even the stillest of evenings; then with a flick of its hind legs, and a view of bobbing white tail, it hops off through the grass to eat more busily than ever with the dozen or more of its cousins and other relatives that are also hard at work. . . .

— *Timidity and Tamelessness in Wild Animals*: FRANCES PITT

This fragment of a long paragraph found in *The National Review* is by one trained to observe with accuracy. She has learned the art of paying close attention, concentrating on one thing and permitting nothing to escape her. Are your eyes as keen? Test them in the following way: Watch, with the close attention of a spy,

the movements of one of the following for five or ten minutes. Take note rapidly, then record the results of your observation in a report such as the spy might prepare for his superior officer.

1. A small boy or a baby. 2. Mother, darning a stocking. 3. A ball player at the bat. 4. A squirrel or some other four-footed wild animal. 5. A bird. 6. An idler in a city park. 7. The clerk at a soda fountain. 8. A carpenter or some other workman. 9. A sunset sky. 10. A fruit-stall merchant. 11. A bee, a fly, or some other small creature. 12. A shopper. 13. A bather. 14. A spectator at a game. 15. A pupil in school. 16. A fellow passenger in a train or electric car. 17. Men delivering a load of coal. 18. A clerk wrapping a parcel. 19. A girl at a typewriter. 20. A girl sharpening a pencil.

EXERCISE 17

To many men and women nearly all automobiles look pretty much alike; at least they find it difficult to tell one make from another. But let a boy who is interested in such things sit at a window overlooking a city street and he will tell at a glance the make of every car that whirls by. How does he do it? What are the marks of identification which his eye catches? By way of discovering whether you have an eye quick to discover marks of identification, give a three minute talk entitled *Marks of Identification*. It may deal with automobiles (pleasure cars or trucks), dogs, birds, trees, uniforms, typewriters, or anything else that you please. Use the eyes only, not the ears nor the finger tips.

EXERCISE 18

Present all the evidence your eyes can detect going to show the truth of one of the following assertions. Be careful to use the eyes only. Let no bit of evidence

escape you. Employ complete sentences; indent each sentence.

1. The room in which I am sitting is a schoolroom. 2. Blank street, as seen from my window, is the home of wealthy people. (For "wealthy people" you may substitute something else demonstrable.) 3. It is spring. (For spring, you may substitute any other season.) 4. This is a boy's (or girl's) desk. 5. Mr. — is a well bred man. 6. This building is new (or old, or well built). 7. I am in a city (or town). 8. This is a manufacturing town. 9. This is a well-made piece of furniture.

EXERCISE 19

Using no evidence but that which the eye receives, yet relying on your memory for details, prove some assertion like one of those found below. Put but one item of proof into a sentence. Indent each sentence. Invent nothing.

1. — is a mining town. 2. Our city is enjoying a period of prosperity. 3. The — is a good restaurant. 4. It was Sunday. 5. Mr. — is a thrifty farmer. 6. The room belongs to some one fond of outdoor life. 7. — is a boys' camp. 8. Boys built the shack. 9. It is winter. 10. Mr. — is a laboring man.

EXERCISE 20

If you will sit four or five feet back from a window, the casement will frame for you a picture of the outside world. Do so, and sketch what you see, going into rather minute details. Never mind at first about putting your observations into perfect form, yet use moderate care. The main thing is to be absolutely accurate, letting nothing escape you. Choose, if possible, a window from which you cannot see people, but merely things — houses and trees, perhaps, and telephone wires, and sky. Having completed a rough draft, revise it, choosing words with great care. Use as title, *Seen from a Window*.

EXERCISE 21

You are a moving picture man, for the time being. Sit where you can witness action. Sketch the panorama. For example, sit by a window and make a record of all that you see which is moving along the street — people on foot or in vehicles, four-footed animals, etc. Invent nothing; tell the truth. You may not be able to describe in detail; yet keep alert, trying to catch some identifying feature in whatever you describe. This is a difficult task.

EXERCISE 22

Professor Palmer of Harvard University was once talking with a friend about Homer, greatest of Greek poets, whose long stories telling of the siege of Troy and the wanderings of Ulysses have delighted many centuries of readers. He was wondering what it was that made Homer so interesting, far more interesting than any story teller of today. "Why can't you and I write as he wrote?" he asked his learned friend. "Why can't we be as interesting as he?" "Well," said his friend, "I have often meditated on that, but it seems to come to about this: Homer looked long at a thing. Why," said he, "do you know that if you should hold up your thumb and look at it long enough you would find it immensely interesting?" "Homer," concludes Professor Palmer, who tells of this conversation, "looks a great while at his thumb."

This suggests an experiment. Hold up your thumb and look at it as if you had just discovered that you had one. Look at it intently, making note of all that you observe. Let nothing escape you. Then write a short composition entitled *My Wonderful Thumb*. It will be interesting to note, if ten such compositions are read to the class, that no two pairs of eyes see alike.

EXERCISE 23

We think through the finger tips. The shopper does not rely on eyes alone; she feels of the dress goods. "Do not touch" is a sign commonly found in museums, in toy shops, and wherever else children go; for their hands reach out instinctively not only to bring things nearer to the other senses but to get the "feel" of things. How smooth it is, or how rough, or how sticky, how hot, how cold, how hard, we exclaim as messages fly from finger-tips to the brain. The repair man's hand reaches under the floor-board of a motor car and reports to his brain what his eyes might have reported had the man been able to get his head under the board.

Here are three simple experiments:

1 The instructor will blindfold a pupil, then place in his hands an object and ask him to report all that he can about it.

2 Three pupils, each of whom has "handled" a certain object for a minute with his eyes closed, will compete to see who can give, in writing, the best account of it.

3 The teacher will place in a box, or an empty desk, ten different articles. The members of the class, after each has explored the box or desk for a minute—not with the eyes—will compete to see who can make the best inventory.

EXERCISE 24

If a being from some other world where there is no sense of sight were to make his way to earth, we can imagine how he might study some familiar object—familiar, that is, to us—and eventually gain correct impressions about it. This fancy suggests an exercise.

A pupil will read a finger-tip description of some familiar object, omitting nothing that can be learned through the sense of touch. He will use no telltale words, though

he may use comparisons; for our vocabulary of terms expressing sensations is so small that comparisons are often necessary. The other members of the class will try to guess what the pupil has described—a teakettle, a hammer, or whatever it may be—and afterwards discuss the accuracy of his account.

EXERCISE 25

Writing in the first person, tell in a paragraph of ten or twelve lines an imagined experience in which eyes and ears play no part, the sense of feeling an important part. Begin abruptly, without trying to explain the situation. The narrative will seem more dramatic if you use the present tense. Here are suggestions:

1. You steal out of your camp bed at midnight and plunge into the lake. 2. You explore in the dark a pantry shelf, your finger-tips, and perhaps the soles of your bare feet, imparting information. 3. You are a scout, creeping toward the enemy. 4. You are a blind man exploring a room. 5. You are a detective, or a spy, exploring a closet in the dark.

EXERCISE 26

ON A RAINY DAY

Making a railway journey on a rainy day is a rather disagreeable experience; however, there is much of interest to be noted. The cars on such days are generally hot and close, the odor given off by wet coats and umbrellas standing near the steam-pipes being particularly discernible. The windows are covered with steam, and the rain drops, as they run down the outside of the dirty panes, form long streaks which make it impossible to see what is outside. Sometimes several large drops will form, and if the train is moving fast, these, as they slip down the window, begin to revolve rapidly, forming miniature whirlpools with the small cinders they have picked up. The only way to see anything outside under such conditions is to take the

last seat in the car by the window at the rear platform. This window is protected somewhat from the rain and it is now possible to see the wet track as it rolls out behind the train. Here one rides directly over the wheels, and as these go over the rail-joints they make, instead of the sharp metallic click of other days, a dull watery slosh. The rails instead of being bright and shiny are covered with a brownish rust. The smoke hangs low over the track, and once in a while some of it swoops down on the rear platform, covering it and everything on it with a dirty mixture of soot, cinders, and water. As the different stations are passed, people are seen running from the train to catch cars or carriages, or are standing shivering under the platform roofs waiting for friends to rescue them with umbrellas. This reminds one that he too will soon have to leave the train, and makes him thankful that he, at least, had the forethought to bring an umbrella.

This composition was written by a schoolboy, a "commuter." Notice how many sense impressions are recorded: the hot, close atmosphere of the coach, the cold which made passengers upon leaving the car shiver; the odor given off by wet garments and umbrellas; the noise made by car-wheels passing over rail-joints; the steam on the windows, the raindrops whirling down dirty panes, the rusty rails, the low-hanging smoke, passengers shivering under the roofs of railway stations. We know that the writer has "wits" trained to accuracy, and that he has a good memory for sense impressions.

With *On a Rainy Day* in mind, write a composition (about 150 words) in which you show that you too have alert senses and a retentive memory. Choose your own subject or take one of the following:

Fishing on a rainy day
In the lunch-room
At the circus
Waiting for a street-car
Planting time

At the door of the bake-shop
When a load of coal comes
Our kitchen on Saturday
Haying time ✓
Making a bonfire

Before leaving this set of exercises it will be well to consider their underlying purpose. You note at once that the exercises have called into play the senses, testing their alertness and accuracy. They have provided simple practice in winning possession through the wits, as we have called them. A main purpose of composition is to enable one to see and hear for others, to give them the benefit of what his senses have recorded. Those who have studied the matter claim that a main cause for dull compositions, in school and out, is simply dull senses. "Keep your wits about you" is an admonition which commonly means "Keep your head"; but in composition projects let it mean also, "Keep the senses alert."

WINNING POSSESSION OF PRINTED WORDS

The eye runs swiftly across the page of a book, following a type-path straight as printer's art can make it. Meanwhile what does the mind do? Here is a paragraph of average difficulty. The words bracketed indicate, though imperfectly, the activities of the mind of a reader in his efforts to win possession.

. THE PONY

Where the horse has been long in the regions of scanty food supply, he has degenerated in size. [I wonder if the same is true of human beings. Are most Scandinavians taller than most Italians because they and their ancestors have been better fed? I must think about this.] Ponies have been thus produced, the breed usually bearing the name of their place of origin — Russian, Manchurian, Welsh, Iceland, Orkney, Shetland, Zacatecas — and many of them show pronounced adaptation to their environment. [Fortunately I know where Russia and the other countries are, all but Zacatecas. I must look this country up. Just what does "adaptation to their environment" mean? Accommodating themselves to circumstances, I suppose. But perhaps the author will explain.] The Zacatecas pony from the Mexican state of that name [I won't have to look up Zacatecas. Thank you, author.] is of Spanish stock, sleek of coat, short of hair, long of limb, and fleet from the climbing of high mountains and going far in an arid country for his food and water. [I've never been quite sure of the meaning of *sleek*; it's time I looked up the word in the dictionary. Here it is: "smooth and shiny." I thought so, but there's nothing like making sure. By the way, that's a good bit of condensed description, though I do not quite like the phrase "short of hair."] The slow, short-legged, coarse-maned Shetland pony with his tub of a body, his long shaggy coat, has been produced by the humid [Damp, the opposite of arid.], raw, and cold climate on the heather-clad hills of Shetland near the latitude

of southern Greenland. His hair is a veritable thatch roof. [I've seen thatch roofs in Scotland.] It turns water like a sealskin. His mane and foretop inclose his head like a hood; his projecting ear is full of hair. His luxuriant tail is a long overcoat enveloping his hind legs, and with his back to the wind he can come dry and warm through the biting [Good word.] damp northwester from out the Greenland seas. A sleet [Fine, driving, icy particles, often with rain.] may sheathe him like an armor, beneath which his fur is as warm and dry as a nest of kittens. [Good portrait! I shut my eyes and go over the details again. Yes, I can see the pony distinctly.] Grant this breed pasture, hay, and a shed in Iowa [Why Iowa? I wonder.] and it increases in height ten per cent in the first generation. — *The World's Food Resources*: SMITH

What did the reader win from the paragraph? The booty may be inventoried as follows:

1 Two facts of interest: that ponies are but horses that have degenerated in size owing to scanty food supply; that ponies show pronounced adaptation to their environment.

2 Something to ponder: whether men, like horses, grow smaller if they do not get enough to eat.

3 Two pony portraits, one a mere sketch, the other so carefully detailed that it will not soon be forgotten.

4 A better understanding of the meaning of *sleek*, *humid*, and *adaptation to environment*.

5 A better appreciation of the art of expression. The author's main purpose being to show the effect of environment (food supply, climate, etc.), he does so by picturing two ponies from regions widely different.

Because so much of the material used in composition is gained through reading, practice in winning possession of the printed page is of great value. It is helpful too in another way, for through learning how to get we learn how to impart. The exercises in this section are designed primarily to suggest a kind of training which closely relates the study of composition to the study of literature.

EXERCISE I

Win possession of the following paragraph. Lest you fail to see what your mind should do, hints are supplied in brackets. To show that you have gained complete mastery, read the paragraph to the class, pausing at each pair of brackets to make whatever comment occurs to you.

Civilized mankind is largely dependent upon domestic animals for both food and clothing. [Which are the domestic animals?] It may even be said that the formation of a highly organized society [Meaning of "highly organized society"?] is almost impossible without their aid. [Can this startling statement be true?] Domestic animals do five things for us: (1) they work — plow our ground, till our crops, bear our burdens; (2) they give us milk, without which so many of us would perish in infancy; (3) they give us meat, less vital to our welfare than milk, but more generally prized; (4) they give us leather; (5) they give us wool. The American Indian, really an intelligent and capable person, probably failed to build cities to match Rome, Paris, or London, five hundred years ago, chiefly because he lacked suitable domestic animals to work with him, and supply him with necessary capital. [Can this be true? How can animals supply capital?] If Europe and America were suddenly bereft [Meaning?] of domestic animals [Let your imagination play with this idea. Picture conditions as they would be with all domestic animals killed by a pestilence.] the whole structure of society would be changed and men in large numbers would probably perish from starvation. Even India, so largely vegetarian [Meaning?], has many millions of work animals. It is evident, therefore, that the food supply of our animals is bound up with our own supply. [Meaning of "bound up with"? What items of new information does the paragraph contain for you? Does it contain pictures? Does it give your imagination anything to do? Does it give you anything to think about — leave in your mind anything to ponder? Have you found anything to challenge? Have you learned anything concerning the art of proving a statement?]

— *The World's Food Resources*: SMITH

EXERCISE 2

Although *plucky* and *gritty* are terms commonly used in characterizing persons who are not afraid of physical hardship, they may be as appropriately applied to those who never dodge hard thinking. Difficult reading, to such people, is but a sort of "follow the leader" game. "Where you can go," they seem to say to the author, "there we can go, and will."

Here are passages each of which contains a challenge. "Master me if you can," each says to the reader. A few say, "Am I true?" How plucky are you? Proof that you have mastered a sentence will be your ability to make its meaning perfectly clear to every member of the class.

1 By the street of By-and-by, one arrives at the House of Never. (There is no street named By-and-by. Who ever heard of Mr. Never! The sentence contains a hidden truth.)

2 Give a dog an ill name and you hang him. (The author of this saying did not have dogs in mind; we do not hang dogs. He merely expressed a truth in disguised form. It is not difficult to penetrate the disguise.)

3 And the moon made a music at his rising, but it fell a little short of human ears. (This sentence yields its meaning as soon as one understands "it fell a little short of human ears." Put yourself into a fairyland mood and you will get the meaning.)

4 Children are the greatest people in the world. Commonly they tell the truth, and the whole truth. The fibs they tell are the truths of the imagination. (Begin with the most difficult — the last sentence. What does it mean? Can you make the meaning clear through illustration, perhaps with an anecdote from your childhood days? But a sentence is not really mastered unless one knows its worth; so let your next task be to study the middle sentence, to determine if it makes a true assertion — whether it was true of you, whether it is true of all children. How young children has the author in mind?)

5 The gods are very swift; no man outruns them. (We know

that Lord Dunsany, who wrote these words, is not speaking of the speed of racers. We know that gods belong to mythology. What, then, is he trying to say? The chances are that though you may discover in a broad way the truth hidden in the words, you will not think how very great the truth is, and in how many ways it can be applied. So ponder the truth before you try to explain it.)

- 6 It is but three generations from shirtsleeves to shirtsleeves.
- 7 Wonder is the mother of science.
- 8 Fairy tales are made out of the dreams of the poor.
- 9 The work of the teacher, of the judge, of the policeman, of the clergyman goes into the making of a pair of shoes.
- 10 No one, be he high or low, need be ruined by any other hand than his own.

EXERCISE 3

When you sing *America* and come to the line *Thy woods and templed hills*, what picture does *templed hills* bring to mind? In the first line of *Evangeline* Longfellow speaks of the *forest primeval*. What is a primeval forest? How does one look? Not uncommonly the way to complete mastery of a sentence is blocked by a single word or phrase. To gain full mastery the reader must first think his way through the barrier.

In the following sentences words likely to prove obstacles to complete possession are italicized. Study these intently till you are sure you understand their meaning. Prepare to interpret them.

1 *Alfalfa* is always beautiful and, freshly mown, has an odor as of haying-time in *Elysian fields*.

2 The boy or girl who looks for a *wage-earning opportunity* in *clerical* occupations is entitled, like any other boy or girl, to "*all-round*" *development* through education; and of course, incidentally, "*all-round*" *development* will *react profitably* upon wage-earning work. — BERTHA M. STEVENS

3 The army, the navy, the railroads, the schools, and a multitude of corporations recognize the justice of the *dictum* that every

business should bear the necessary *life cost* of those who give their *productive years* to its service.

4 The writing of business letters is an art to which all too little attention is paid. *Terseness*, clearness, politeness, an avoidance of *monotonous and hackneyed* expressions, are all as essential as is a *rigid observance* of the rules of grammar, spelling, punctuation, and paragraphing. . . . A *succinct*, well-worded, polite letter influences the recipient, unconsciously to himself, in the writer's favor. — *A Manual for Writers*: MANLY and POWELL

5 *Knowledge* comes, but *wisdom* lingers. — TENNYSON

6 The *grace of naturalness* in speech, it has been maintained, is permitted only to the *well bred*. (Study the term *grace*. Is it used in the sense of gift, as when we say "by the grace of God"? Is it used in the sense of beauty? Is naturalness, as here employed, the opposite of artificiality? Does it mean simplicity? Does *well bred* mean polite, acquainted with the ways of what is called polite society? If so, is the statement true? Is ill breeding a hindrance in speech? Are all well bred people gracefully natural when they talk? Does *well bred* mean educated through books, travel, association with cultured people? If so, is the statement true? Does lack of breeding of this kind make naturalness in speech impossible? Do all educated people speak with naturalness? Are little children sometimes graceful in speech?)

EXERCISE 4

Win possession of the following. Let the proof of your mastery be ability to make others understand.

1 The world is a looking-glass, and gives back to every man the reflection of his own face. — THACKERAY

2 Where all are blind, the one-eyed man is king.

3 One man's meat is another man's poison.

4 There is no past, so long as books shall live.

— BULWER LYTTON

5 The thief steals from himself. — EMERSON

6 One can always descend the social ladder. — HENRY ADAMS

7 Law falls short of honor.

8 A stirring dwarf we do allowance give
Before a sleeping giant.

- 9 Oh, East is East, and West is West, and never the twain shall meet,
 Till Earth and Sky stand presently at God's great Judgment Seat;
 But there is neither East nor West, Border, nor Breed nor Birth,
 When two strong men stand face to face, tho' they come from the ends of the Earth! — KIPLING

EXERCISE 5

Answer the questions in parenthesis following each sentence.

1 A weak, small, spare old man, he was a very Hercules, this Toby, in his good intentions. (What is the meaning of *spare*? What is the meaning of *a very Hercules*?)

2 "If you have built castles in the air," says Thoreau, "your work need not be lost; that is where they should be. Now put foundations under them." (What is commonly meant by building air-castles? What is meant by putting foundations under air-castles? Is the assertion *that is where they should be* of any importance? Would the meaning be the same if *will not be lost* were substituted for *need not be lost*?)

3 I was apprenticed to the sea when I was twelve years old, and I have encountered a great deal of rough weather, both literal and metaphorical. (What is the meaning of *both literal and metaphorical*?)

4 A little learning is not only a dangerous thing; it is an offensive thing. (How may a little learning prove dangerous? How may it prove offensive?)

5 I dare do all that doth become a man;
 Who dares do more is none.
 (What is the meaning of each line?)

EXERCISE 6

How many ideas about composition does the following paragraph contain? Pick them out and express each in a single imperative sentence.

Thomas Huxley was a man of science who was also a man of letters; and there are very few scientists who have attained the literary skill which Huxley acquired by persistent endeavor — by making sure first of all that he had something to say, and then, by taking the utmost pains to say this with precision. It was because he was a man of science that, as a man of letters, he never descended to “fine writing,” falsely so called. He was not one of those often deluded writers who are like savages, “not content,” as Sir Philip Sidney said, “to wear earrings at the fit and natural place of the ears, but they will thrust jewels through their noses and lips because they will be sure to be fine.”

— BRANDER MATTHEWS

EXERCISE 7

Three witches meet Macbeth and Banquo, two generals, on a lonely heath as they are returning victorious from battle. They prophesy that Macbeth will rise rapidly till he becomes king of Scotland; whereupon Banquo, in the lines quoted below, invites them to prophesy concerning his future too. What picture do you get from the first two lines?

If you can look into the seeds of time
And say which ones will grow and which will not,
Speak then to me.

Macbeth, having killed King Duncan and gained the throne, soon loses the respect of his subjects. The lines below are spoken by one of the Scottish lords in an army marching against him. The title referred to is the title of king, and it is compared to a robe or garment. What picture do you get from the words italicized?

Those he commands move only in command,
Nothing in love; now does he feel the title
Hang loose about him, *like a giant's robe*
Upon a dwarfish thief.

An unpracticed writer sends a beautiful and powerful phrase jostling along in the midst of a clumsy sentence — like a crowned king escorted by a mob. — WALTER RALEIGH

Raleigh, a practiced writer, knows that a plain statement has a slender chance of attracting attention; so he delivers his message to the imagination which pictures things. He storifies the statement, first by the use of *beautiful, powerful, jostling, clumsy*, then by the phrase *like a crowned king*, etc. "Once my readers have the picture-story," he reasons, "they will not soon forget what I have said." Do you get the picture? Getting the picture is a fine game. There may be several in an important sentence. It is a game which one must often play if he would win complete possession of what lies before him in the printed page.

Look carefully again at some one of the three passages quoted. Let your imagination play about the picture to which attention has been directed. Then write in detail whatever, through imagination, you can see. Begin, if you wish, in this way: *When I shut my eyes, I see* ——. Tell all that you see, in such a way as to enable those who read your words to get your picture. If you take the first passage, for example, do not simply write, "I see some old witches looking at some seeds."

EXERCISE 8

Select a paragraph from a book that you are studying and copy it, indicating by means of bracketed comments what your mind did in winning possession.

COURSE 2

ELEMENTARY COMPOSITION (A)

HELPING OTHERS TO SEE
EXPLAINING
NARRATING



Write sentences describing the
New Year's appearance

HELPING OTHERS TO SEE

The magic of language is seldom better shown than when a skilled writer takes a dozen words, or at most a score, and makes of them a picture. Here are four such pictures:

1 A little street goes down from the palace door; the other end of it touches the jungle. — LORD DUNSANY

2 A gigantic barrier of black naked rock rose seven or eight hundred feet sheer from the sea.

3 Before him, rolling away to the horizon, lay a field of waving grain, upon which the sunlight glittered.

4 A marble staircase, white, steep, narrow, climbs between pink walls against the blue front of a church. — ROLLAND

Each of these sentences contains less than twenty words, yet so well are the words chosen that the attempt to picture what is in the writer's mind is successful. The first picture is not so detailed as the others; more is left to the reader's imagination, which is invited to do what it pleases with *palace, little street, jungle*. The second and third, though extremely simple, are more detailed; the imagination is directed. What economy is shown in the fourth! There is not a useless word in it. Read the sentences again, dwelling upon each word. Which picture is clearest? Which is most attractive?

Here are four more sentences, each presenting a picture of another kind:

5 A sentinel with a long white beard was standing in the gate, armed with a rusty pike. — LORD DUNSANY

6 It was a horse that "stood over" a good deal at the knees and seemed to have innumerable ribs. — GALSWORDTHY

7 He is a little, very alert, well bred Skye, as black as a hat, with a wet bramble for a nose and two cairn-gorms for eyes.

— STEVENSON

8 He was all but hunchbacked, long and lean in the arms; sallow, with a great forehead, and waving black hair, and large melancholy eyes. — THACKERAY

Sentinel, long white beard, rusty pike: these three items are all that are furnished in the first portrait, though *the gate* forms a frame for the figure. They are enough to suggest all that Lord Dunsany cares to suggest. "Make any picture you please," he seems to say, "only what you picture must be a sentinel, he must have a long white beard, he must be armed with a rusty pike, and he must be standing in a gate." In the next picture there are even fewer details. Attention is directed merely to two things; but these two things almost compel the reader to picture an old, half-starved horse. Evidently part of the magic in description consists in giving carefully chosen particulars. The next description is more detailed and also more difficult to master. Is the word *bramble* well chosen? What picture does Stevenson wish to have it suggest? What are *cairn-gorms*? The dictionary will tell you, if you do not know. Observe the order of the items in the last description. Those which precede the semicolon have to do with stature; they picture in a general way. The items which follow the semicolon are more important, perhaps, for they have to do with the countenance, and in the word *melancholy* is given a hint of the man's character. What is the meaning of *sallow*?

Which of the four word-pictures is best? What do you mean by best?

EXERCISE 1

Study the following word-pictures, letting your imagination play about each. Make any comments you will about them. Which picture do you select as the most successful? In which is there greatest word-economy? In which is the least left to the reader's imagination?

1 Into the blue of the sky rose clouds of greenish smoke.

2 He was a queer little figure of a man — short, stubby, with scanty red hair, and a brogue thick as pea soup. — BULLEN

3 The white roads of France stretched away straight between the fields and the hills, with endless lines of poplars as their sentinels, and in clouds of greyish dust rising like smoke the regiments marched with a steady tread. — SIR PHILIP GIBBS

4 He had a little wrinkled face, with a pink complexion, and kind blue eyes, like faded forget-me-nots. When he took off his cap, which he used fussily to wear everywhere from his fear of draughts, he exposed a little pink bald head, conical in shape.

— ROLLAND

5 The house was small, unpretentious, gray, and gambrel roofed. It had an enormous chimney, right in the middle of the roof. — A SCHOOLBOY

6 . . . a peasant girl stood with her hands on her hips staring at her fowls, which were struggling and clucking for grain she had flung down to them. There was a smile about her lips.

7 He looked down at his hands as he spoke, big calloused farmer's hands, crooked by holding the plough-handles.

— DOROTHY CANFIELD

8 The new haunt was a deserted house that stood, very damp, near a little waterfall to the east of the Den. Bits of it well planted in the marsh adhere doggedly together to this day, but even then the roof was off and the chimney lay in a heap on the ground, like blankets that have slipped off a bed. — BARRIE.

EXERCISE 2

You used to delight in drawing pictures, when you were very young. A few unsteady strokes of the pencil sufficed

to produce elephants, houses, locomotives, princesses, boats, policemen, bears, and many animals of your own invention. Your mother, a sympathetic critic, often recognized what they were intended to represent and praised your skill. This form of pleasure you have not wholly outgrown, as doubtless scraps of paper in your desk may testify. You are here invited to continue the practice, using words.

Make at least two word-pictures, patterned after some of those found in preceding exercises. Let one be a portrait, and one a house or what else you please. No picture should contain more than forty words, and thirty would be better. This means that you must choose items with care and use expressive words. The pictures may be imaginative if you wish. They should not be grotesque. Remember that the purpose of description is to help others to see, and that you cannot describe successfully what you yourself have not seen clearly.

EXERCISE 3

Picture one or two of the things mentioned below, accurately, yet devoting not more than forty words to each. First look curiously at what you are to describe, as if you had just discovered it and had never seen anything like it before. Then imagine a friend equally curious, to whom you are reporting your wonderful discovery. Make every word count. Use complete sentences only. Do not run sentences together.

The pen or pencil with which
you are writing

The blackboard behind the in-
structor's desk

The clock on the wall

A wrist-watch

A pair of eyeglasses

The sheet of paper on which
you are writing

The textbook in which this
trying exercise is found

A coin or a bill

A postage stamp

An envelope

EXERCISE 4

When Hawthorne calls the humming-bird a "thumb's bigness of burnished plumage," his five-word picture delights all who have watched humming-birds. The picture contains but two items, yet because they are so characteristic, they seem sufficient. One secret of successful description lies in selecting characteristic essentials and eliminating all else. With this in mind, perform one of the following tasks:

1 Describe three of your friends, devoting but a single sentence to each. It may help you if you imagine that your friends are in a company of young people and that your descriptions are to enable some one to pick them out.

2 Describe three buildings with which you are very familiar, devoting but a sentence or two to each. The description cannot be such as one might make after a long, minutely inventorying inspection, but merely what one might catch "out of the corner of his eye." Take real buildings, not imaginary ones.

3 Give, in the same way, sentence descriptions of three rooms — what one might take in at a glance while passing by an open door.

4 Think of a place out of doors with which you are very familiar; for example a yard, a corner in a park, a village street, a mill-pond, a place down by the river. Picture it as well as you can in about 100 words.

EXERCISE 5

Study the illustration entitled *A Bit of Maine Seacoast*. Note first the trees. What should be told to enable a blind person to picture them? How much of the sea and the sky do they obscure? Next study the beach of shelving ledge and coarse pebbles. Can you see the distant shoreline across the bay, the village, the wharf? What time of day is it? What time of year? Is the wind blowing? Is the bay alive with pleasure craft? If you were describ-



A BIT OF MAINE SEACOAST

ing the scene, what items should you give prominence? What sequence should you follow?

- 1 Describe the scene as well as you can in a single sentence.
- 2 Describe the scene as well as you can in one hundred words.

EXERCISE 6

MY BLOTTER

My blotter is made up of a white celluloid cover and three leaves four inches by six, one white, one blue, one pink. A celluloid button three-fourths of an inch in diameter serves as a fastener half-way down the left-hand edge. The middle section of the cover is given up to four lines of advertising matter, the first reading ELECTRIC APPLIANCES HAVE CEASED TO BE LUXURIES. Forming a wide border or frame for this printed matter are pictures of twelve electric appliances, the names of some of which are unknown to me. I recognize a teapot, a coffee percolator, a waffle-iron, a flatiron, a toaster, a chafing-dish, a clothes-washer. On the button is pictured what appears to be a hot water bottle, but I may be mistaken, and the legend H. E. Lt. Co. Along the upper edge of the cover is marked off a five-inch rule, the inches divided into eighths.

This description, unlike those found in earlier exercises, is detailed. The writer has tried to be accurate, overlooking nothing. He has used about 150 words. Notice that the description is methodical. The first sentence pictures the blotter in a general way; then follow, in calculated sequence, details with which the reader's imagination fills in the picture.

Confining yourself to 150 words, picture accurately and methodically one of the following: match-box, work-basket, candy-box, blotter, mail-box, wastebasket, refrigerator, book cover, notebook, calendar, electric light bulb, pin-cushion, street-car transfer slip, pocket rule, camera tripod, slingshot.

EXERCISE 7

A CHRISTMAS WINDOW

Last Saturday night as I was standing near City Hall waiting for a car, my attention was called to one of the windows in Pratt and Treat's hardware store. It was very prettily decorated with miniature electric lights. On both sides of the window were small evergreen trees sprinkled with cotton and mica. In the center of the background was the head of a large buck deer. His antlers were quite large. Spread over the floor of the window was a thick layer of cotton covered with mica. On top of this was spread a profusion of jack-knives, carving sets, and almost everything in the cutlery line. These were beautifully arranged, and with the different colored lights peeping out from among the branches made a pretty display.

For most purposes this schoolboy description is sufficiently clear and detailed. But suppose a merchant wished to duplicate the display. Would the picture prove sufficiently clear to enable him to do it? Make a list of questions which the merchant might care to ask the school-boy.

Picture a window display. After making a first draft, think of all the questions one who has read your description might ask; then make a second draft, with these questions in mind. Hand in both drafts.

EXERCISE 8

A LITTLE GLASS CASE

My aunt has a great many Mexican curiosities, and among them is a glass case of Mexican figures which I am never tired of examining.

The framework of the case is of dark wood, and the sides and top are of glass. It is only about eighteen inches long, twelve inches wide, and fifteen inches high, but compared with the figures

inside it is very large. There are three plates of glass in the interior, placed one above the other, forming stories.

On these different stories are placed the figures, and there is quite an assortment of them. There are the tiniest doll men imaginable, with the brownest complexions and the reddest cheeks, all intent upon some work. There are water carriers with poles slung across their shoulders, each pole about the size of a pin, from which two buckets are suspended. To see the milkman seated in a wagon about half an inch square is quite a treat. There is a Mexican tramp looking very hot and dusty, with a thick staff about half as long as a toothpick in one hand and a little clay cup in the other. He has enough clothes on for three men, and a great bundle of them strapped on his back with a cord brought around under his arms. A gentleman is gracefully seated on a mule in a gay little harness, and a woman in a low basket-topped wagon is driving a load of pottery. There is a blindfolded mule hitched to a waterwheel, and there are a great many other animals too numerous to mention.

All these figures turned into a heap would just about fill a person's two hands, yet in the case the little glass floors seem like streets filled with a tiny, bustling crowd. They are so real, indeed, that when I put them in their places after one of my examinations and close the glass doors that keep them prisoners, I am almost afraid of them. Oftentimes when it is quite dark, I peer in to see if they are not moving about; but they stand, morning and night, motionless and stiff in their little glass case.

In nearly all respects this is a good piece of description. What do you find in it to like? With this composition in mind, describe one of the following, or something of similar character. Do not forget to include color.

A child's doll house

A boy's store

A wayside counter

A trophy cabinet

A toy-shop window

A radio enthusiast's room

A china-closet

A pushcart store

A booth at the fair

A carpenter's tool-chest

A dinner table, "set"

A set of drafting instruments

11. 87 *Amusement*

EXERCISE 9

The doll, beautifully dressed in the belled skirt of the eighteen forties, wore plum colored silk with a bodice and wide sleeves of pale yellow, and crossed on the breast with a strip of black Spanish lace that fell to the hem of the skirt.—HERGESHEIMER

When Frederik Sandberg appeared before the gymnasium lads, he was dressed in a shirt with stiffly starched cuffs, a great flowered silk waistcoat, grey breeches, a long-tailed blue coat with bright metal buttons, and patent leather shoes. His hair was curled as if he wore a wig. He was provided with gloves, a walking-stick, and a high chimney hat with a rolling brim.—SELMA LAGERLOF

Write a similar description of a costume, using not more than three sentences. Here are suggestions:

A Hallowe'en merrymaker	A clown
A very little girl	A Salvation Army lassie
Yourself, on a memorable occasion	A drum major
A doll	A Boy Scout
A recruiting officer	A scarecrow
A street gamin	A young athlete
	A character in a play

EXERCISE 10

... Presently a small boy came walking along the path—an urchin of nine or ten. The child, who was diminutive for his years, had an aged expression of countenance: a pale complexion, and sharp little features. He was dressed in knickerbockers, with red stockings, which displayed his poor little spindle-shanks; he also wore a brilliant red cravat. He carried in his hand a long alpenstock, the sharp point of which he thrust into everything that he approached—the flower-beds, the garden benches, the trains of ladies' dresses. In front of Winterbourne he paused, looking at him with a pair of bright, penetrating eyes.

"Will you give me a piece of sugar?" he asked, in a sharp, hard little voice—a voice immature, and yet, somehow, not young.—HENRY JAMES

This portrait is by a master, but you can do as well — or nearly. Begin as Mr. James begins, but substitute what you will for *small boy*. Notice that the boy is acting in a characteristic way which reveals his personality. The photographer says, "Sit perfectly still;" the writer often prefers to have the person whom he is sketching move about.

EXERCISE II

Which is the better of the following compositions? Which is the more carefully planned? Can you find proof in either that the writer kept the reader in mind? In which is color prominent? In which is the personality of the writer most in evidence? Which do you prefer, description colored by personality, or such a picture as the camera gives?

Suppose the two compositions were submitted to you for criticism, the authors being anxious to improve them. What would you suggest as to ways in which they might be made better?

BEHIND THE CURTAIN

A huge door at the right — if you are looking from the front — admits the only light upon the enormous room or hall formed by three walls and a curtain a half inch thick, in front. Our view will be from the center of the stage. Looking up, we see numerous drops, etc., hanging in the dim shadows, at least thirty feet above our heads. Ropes with sand bags on the ends run to unseen pulleys just under the roof and then to a gallery which extends around the three solid sides.

The back of the stage is of whitewashed brick. Just now, scenery for an interior is leaning up against it. Each piece is marked, and those forming the sides of the interior are leaned against the side-wall in the order in which they will be needed. Scattered over the broad floor are piles of brush and rocks, splashed with green and brown paint. At one side, just out

of sight of the audience, is a three-legged iron stand supporting a large reflector with a number of electric light bulbs around the edge. The entrances to the dressing-rooms are all on the left-hand side—that is, if you are still looking from the front. Beside these doors are many electric wires running to the reflector on the other side, to a row of swinging lights up among the “drops,” and to the footlights. As we start out, a broad flat wagon drives up to the door, loaded with more scenery and with trunks. If some of the scenes are torn or the framework broken, the stage carpenter hauls his work-bench out from somewhere, and soon the damaged canvas is repaired and hauled up into space to dry.

It is fascinating, this stage, with its lights and scenery and the mysterious regions up among the rafters, where seldom, if ever, does any daylight, or even stage light, penetrate the thick, musty gloom. To me it seems like a huge play-room, where one may see any number of different doll-houses with real furniture and real doors and windows, and in which, during the acts, a real game is played.

A FRAGMENT FROM A LETTER

And here at last is my den, after all the trials and tribulations we went through when you were here. What is more, I'm perfectly satisfied with it, and that is all that's necessary. You remember how very small the room is—oblong shaped, running north and south? Well, I suppose it does look rather funny to outsiders, because at one end I've put up all my posters, banners, and pennants, and at the other my nice framed pictures. At the “poster” end are two comfortable old chairs, my desk, and my books on the book-shelf I found in the attic. Then at the south end is the one chair I don't like, reserved for company, because I'm sure it has a strong bottom. I sit in that when I study, so as not to fall asleep. In the two little windows are the window boxes your brother made, filled with geraniums. My drawing teacher says the flowers, the shade of the lamp on the big table by the window, and the long rug are all of different reds that go horridly together, but I don't see the harm in that, since I don't have to look at more than one of them at once. Thank goodness I'm not artistic, for, just as it is, the room is so nice

and sunny, to me the acme of comfort. Do come again soon, so that we can enjoy it together, for I know you would love it too.

EXERCISE 12

As they are suggested by various members of the class, the instructor will jot down on the board the items which might be included in a description of the room in which you are sitting. Afterwards, still working under direction of the class, he will underscore items which seem worthy of receiving prominence. The members of the class will then compete to see who can, in a paragraph of not more than 150 words, give the best description. Careful attention should be given to the order in which the items are arranged. If possible, some one thing should be emphasized — the cheerfulness of the room, for example, or its workshop appearance.

EXERCISE 13

"My favorite method of putting myself to sleep after a hard day," confessed a New York business man, "is to plan in minute detail the cabin interior of a cruising yacht precisely as I should like it to be if I were worth a million. But sometimes I design church organs, though I am not musical." Another delights to drop off to sleep planning, in imagination, office interiors. Boys — some, at any rate — picture in their day-dreams log cabins, gymnasiums, wireless rooms. What girls dream about, we will not venture to guess; but one has planned a studio, another a dining-room with every appointment a princess could wish for. Time spent in this way is not wasted, for though what one dreams about may never come true, the habit of planning, giving imagination exercise in picturing vividly, is a good one.

Picture as vividly as you can any interior you have imagined, making it as ideal as you please. Plans and sketches of various kinds will add to your description, even though you are not a skilled artist.

EXERCISE 14

A PASSING GROCERY WAGON

Looking out of my window, I can see in the distance a moving object. At first I cannot tell what it is, but as it comes nearer I see first a horse, next a wagon, and then the driver. The horse is a chestnut brown, with a white streak extending the entire length of its face. Its ears are held straight in the air, and black blinders shade its eyes. The blinders give an odd, grotesque look to the horse when seen from a distance. Its head is held up by a checkrein which passes between its ears.

The driver has on his head a black hat, and a large white apron protects his clothes. He holds his whip in one hand and the reins in the other. A large blue and white umbrella shades his eyes from the sun.

The wheels move round quickly and the wagon is near by. The body is painted a dark green, the wheels and shafts a red color. The sign "Hartford Market" is painted in large red letters upon the side of the wagon. It is completely filled with baskets and bundles of all sizes and shapes.

The driver hastens his horse, and as the wagon goes up the street I can see the large letters H. M. on the tail-board. The grocery man, after leaving a basketful of groceries at one of the houses, once more hastens his horse and passes out of sight.

THE APPROACHING HERD

Full a quarter of a mile distant, on the outline of the farthest hill, a long procession of buffalo were walking, Indian file, with the utmost gravity and deliberation; then more appeared, clambering from a hollow not far off, and ascending, one behind the other, the grassy slope of another hill; then a shaggy head and a pair of short, broken horns appeared, issuing out of a ravine close at hand, and with a slow, stately step, one by one, the enor-

mous brutes came into view, taking their way across the valley, wholly unconscious of an enemy.

These two compositions, the first by a young boy, the other by Francis Parkman, a trained writer, are alike in that they describe approaching objects in faithful detail. This is not an easy thing to do.

Write a similar composition, selecting your own subject or taking one of the following:

1. Boys and girls coming to school, as seen from a school window. 2. Employees approaching a factory or an office building. 3. The approach of a circus parade. 4. The approach of a storm of wind, rain, or snow. 5. Cows coming to pasture bars at milking time. 6. "Apparatus" arriving at a fire.

EXERCISE 15

Study the following detailed portraits. Which is the best—giving the clearest picture? In which of the four is word-economy most noticeable? Are the portraits methodically done, or are the items given in haphazard order? Select from each paragraph the one sentence you would retain, if you could retain but one—a sentence which tells most about the person described in the paragraph.

1 THE CABMAN

This cabman appeared to be a man of about sixty, with a long, thin face, whose chin and drooping grey moustaches seemed in permanent repose on the up-turned collar of his old blue overcoat. But the remarkable features of his face were the two furrows down his cheeks, so deep and hollow that it seemed as though that face were a collection of bones without coherent flesh, among which the eyes were sunk back so far that they had lost their lustre. He sat quite motionless, gazing at the tail of his horse.

—JOHN GALSWORTHY

2 THE SWISS TRAVELER

He was a corpulent old Swiss, who had the look of a veteran traveler. He was dressed in a tarnished green traveling jacket, with a broad belt round his waist, and a pair of overalls with buttons from the hips to the ankles. He was of a full, rubicund countenance, with a double chin, aquiline nose, and a pleasant, twinkling eye. His hair was light, and curled from under an old green velvet traveling-cap stuck on one side of his head.

—WASHINGTON IRVING

3 URIAH HEEP

When the pony-chaise stopped at the door, and my eyes were intent upon the house, I saw a cadaverous face appear at a small window on the ground floor (in a little round tower that formed one side of the house), and quickly disappear. The low arched door opened, and the face came out. It was quite as cadaverous as it had looked in the window, though in the grain of it there was that tinge of red which is sometimes observed in the skins of red-haired people. It belonged to a red-haired person—a youth of fifteen, as I take it now, but looking much older—whose hair was cropped as close as the closest stubble; who had hardly any eyebrows, and no eyelashes, and eyes of a red-brown, so unsheltered and so unshaded that I remember wondering how he went to sleep. He was high-shouldered and bony; dressed in decent black, with a white wisp of a neckcloth, buttoned up to the throat; and had a long, lank, skeleton hand, which particularly attracted my attention, as he stood at the pony's head, rubbing his chin with it, and looking up at us in the chaise.

—CHARLES DICKENS

4 FRIDAY

He was a comely, handsome fellow, perfectly well made, with straight, strong limbs, not too large, tall, and well-shaped, and, as I reckoned, about twenty-six years of age. He had a very good countenance, not a fierce and surly aspect, but seemed to have something very manly in his face; and yet he had all the sweetness and softness of an European in his countenance too, especially when he smiled. His hair was long and black, not

curled like wool; his forehead was very high and large; and a great vivacity and sparkling sharpness in his eyes. The color of his skin was not quite black, but very tawny; and yet not of an ugly, yellow, nauseous tawny, as the Brazilians and Virginians, and other natives of America are, but a bright kind of a dun olive colour, that had in it something very agreeable, though not very easy to describe. His face was round and plump; . . . a very good mouth, thin lips, and fine teeth well set, and white as ivory. — DANIEL DEFOE

EXERCISE 16

Tomorrow there will be a reception to which each member of the class will bring a guest designated by the instructor — or rather a portrait of the guest. A paragraph of one or two hundred words should suffice for a portrait. Let the first sentence of the description give as complete a picture as may be; then proceed to give further details. Here are people whom the instructor may wish to include in his list:

Abraham Lincoln, a character from a play, a character from a novel, a childhood playmate, a show-window model, a fashion-plate creature, a character familiar to all through newspaper comic pictures, somebody from the family album, a popular athlete, a Boy Scout, a traffic policeman, a gypsy, a character who often appears in advertisements.

EXERCISE 17

Mr. Nadgett picked out a certain chair from among the rest, and having placed it in a particular spot as carefully as if he had been going to vault over it, placed another chair in front of it, leaving room for his own legs between them. He then sat down in chair number two, and laid his pocketbook, very carefully, in chair number one. He then untied his pocketbook and hung the strings over the back of chair number one. He then drew both the chairs a little nearer Mr. Montague, and opening the pocketbook spread out its contents. Finally he selected a cer-

tain memorandum from the rest, and held it out to his employer, who, during the whole of these preliminary ceremonies, had been making violent efforts to conceal his impatience.

—CHARLES DICKENS

Read this minutely detailed description several times, with the same care you would use if you were to act the part of Mr. Nadgett in a play. Do you get the picture? Can you write such a paragraph? Try it, choosing a subject from the following list. Imagine that what you write is to be read by one who is to act what the paragraph details.

1. A boy, somewhat timid, making his first dive from a spring-board. 2. A woman paying for a purchase. 3. A boy getting ready to write a composition. 4. A pitcher throwing a baseball, at a critical moment. 5. A novice starting a motor car. 6. A little girl putting her doll to bed. 7. A traveler making up his mind which of two roads to take. 8. A football captain making a try for a goal.

EXERCISE 18

Saying to one's self repeatedly *This must be a faithful picture; I will do my best to make it true* helps one to preserve unity—the unity which comes when one bends his energy to a single purpose. Saying to one's self *I will keep constantly in mind the person for whom this description is intended and do all I can to make him see things as they are* also, for the same reason, helps one to preserve unity. Sometimes, as we look at an object we are about to picture, we are impressed with some one characteristic. How very old, how new, how grand, how humble, how inviting, or how quaint, we say as we look at a house. By keeping ever in mind its age, its newness, its quaintness, or whatever it may be that has impressed us, we can so manage the description as to convey to others the same impression that we have received. A country lane may be so

described as to emphasize the fact that it is June, or December; a costume may be pictured in a way to indicate that the wearer is vain, or free from vanity. Through emphasizing one characteristic, we give our description a closer unity.

Try this experiment: Write a paragraph in which you not only describe something faithfully but emphasize throughout some one thing. Do not state directly, in the paragraph, what you are trying to emphasize; let the reader discover for himself.

EXERCISE 19

Study the story-telling illustration entitled *The House that Jack — and his Friends — Built*. If asked to describe it in a single sentence, what items should you include? How many items can you think of which might go into a detailed description of the shanty? Study the boys. How old are they? Are they sons of rich people? How are they dressed? Note their countenances. Have the boys been told to look pleasant?

Write a detailed description of the illustration. Plan carefully. Try to emphasize some one thing.

SUMMARY

The purpose of the training provided in this section is to impress the following precepts:

In picturing, a first essential is a desire to tell the truth. That you may impart the truth, be sure that the senses have registered impressions accurately. If the memory is concerned, take plenty of time to recollect; if the description is imagined, be sure that what you are to picture is definitely imaged in your mind.

In winning possession of that which is to be described, look for



THE HOUSE THAT JACK — AND HIS FRIENDS — BUILT

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what is characteristic or identifying. When these characteristics have been found, see if some one or two are not more conspicuous or more important than the rest and therefore deserving of special emphasis. Follow the art of the photographer who so focuses his lens as to picture sharply whatever he wishes to make prominent.

Keep constantly in mind the "other person," the one for whom the picture is intended. He appreciates word-economy. You yourself are inclined to skip long descriptive passages. He appreciates vividness, a picture which he can readily construct from the words furnished him. He likes to have the items presented in such sequence that he can get the picture quickly. Above all, he likes the truth.

Make, therefore, every word count, using expressive, specific, picture-bringing terms rather than terms that are general and vague; and see that your words do not misrepresent, for it should be your purpose to give not merely a picture but a true picture, or at least the picture intended. Be orderly. Remember that although a space or a time sequence may sometimes be followed, usually it is best to begin by sketching an outline, then to fill in details. Look for unifying schemes. The simplest unifying scheme is that which emphasizes a single characteristic.

The picture is more important than the one who pictures; therefore do not get between the picture and the one for whom it is intended. If occasion requires, however, do not hesitate to let your individuality color a description. A reader may be interested less in how a landscape actually looks—how it would appear in a photograph—than in how it looks when seen through your eyes. He may desire your impressions.

*Explain the following subjects, 3
not more than 100 words
3, 4, 6, & 7*

EXPLAINING

The term composition, it has been noted, embraces not only the longer productions to which such names as essay, oration, novel, and play are given, but the multitude of shorter ones, many of them merely a sentence or two in length, which make up each day's grist of the world's conversation. They are mainly of the question-and-answer variety employed in seeking and imparting information. The following exercise provides practice in framing careful answers to questions moderately simple. The questions are not designed to send you to books or other sources of information. You are expected to tell merely what you already know or can readily find out through a little thinking. All that is required is that the answers be correct, for reliability is a first essential; and that they be such as can be readily understood by people of your own age, for of what use is an answer if it is not understandable?

EXERCISE I

First run through all the questions and note how many you can answer. Second, select four and prepare to answer them orally. Third, select a fifth question, one which presents some difficulty, and answer it in writing. Use complete sentences.

1. Why does water run down hill?
2. Of what use is the sales slip which the clerk wraps up with your package?
3. How can the age of a tree be told by examining a log cut from its trunk?
4. Of what use is the license number on an automobile?
5. Why are prices high in war-time?
6. What should one do if by mistake he has opened a sealed letter addressed to another person, the letter having been brought to him by the postman?
7. How

can one tell whether a sheet of paper is "linen"? 8. Of what use is a trade-mark? 9. What should one do if he has found in a city street a purse or something else of value? 10. How can one tell whether footprints found in the snow are those of a rabbit or a squirrel? 11. Of what use are the fuses employed in connection with electric lighting? 12. Why cannot a board be cut by a blade like a knife-edge when it is used like a saw? 13. Of what use is the pendulum of a clock? 14. How can one tell whether a baseball bat is likely to crack? 15. Of what use is salt in freezing ice cream? 16. Why does a magazine usually cost less than a book containing approximately the same number of words? 17. What must one who is foreign born do in order to become a citizen of the United States? 18. If one is lost in the woods, how can he sometimes tell which way is north? 19. What must one do before he can take books from the public library? 20. How can one tell whether a piece of cloth is woolen? 21. What are the commercial advantages in the location of Chicago? 22. Why would it not do to substitute water for mercury in a thermometer? 23. What is your way of telling whether a stranger is educated? 24. Why do people tend to leave the country towns for the city? 25. Of what use is a dictionary? 26. Of what use is the aerial in wireless telegraphy? 27. What is your way of judging whether a store is well managed? 28. Of what use is a breakwater at the entrance to a harbor? 29. What are some of the ways of putting out a grass fire?

Having performed the task set in this exercise, it will be well for you to ask yourself the following questions: Were my answers in every respect correct? Were they complete? Did I, when giving an explanation, use words which others could not understand? Who did better than I? In what respects did he do better?

Look up activity
EXERCISE 2

Here is what the *Standard Dictionary* tells about the word jackstraw: "One of a set of straws or thin strips of wood, etc., used in playing a child's game; in the plural, the game played with them." For ordinary purposes this

brief definition is well enough, but it would not satisfy a child. What do the "strips of wood, etc." look like? How many of them are there? How is the game played? It might take several minutes to answer all the questions he would ask, and to make everything clear you might find it necessary to draw pictures of the jackstraws that came in your set.

Run through the following list and determine how you would make each term clear to one to whom the word is absolutely new. Then single out a term for full explanation. Keep in mind a particular person and imagine all the questions he could possibly ask. Use whatever method you please, but make the explanation satisfactory to the one for whom it is intended.

Jackstraws, auction, rainbow, delta, hasty pudding, pulse-beat, leap-frog, fossil, commutation ticket, sandwich, refrigerator, epitaph, labyrinth, undertow, barrage, valedictorian, thermos bottle, pinch-hitter, trade-mark, eddy, parachute, bungalow, toast-master, artery.

EXERCISE 3

When the explanations called for in the preceding exercise were given, what criticism, if any, did they provoke? Were any found to be inaccurate or incomplete? What devices used to help the listener to understand did you note? For example, did anybody step to the board and draw a picture? Sometimes the best way to explain is through example. Just as a carpenter, when asked what a bit-stock is, may take a bit-stock from his tool-chest and say, "This is one," so in explaining the term *treachery* one might give an instance of treachery.

Write a paragraph explaining one of the terms in the following list. Keep in mind a person to whom the term is new.

Handicap, armistice, pluck, fad, mascot, smuggle, bonus, scrimp, snub, knack, prowl, spunk, crisis, slang, compromise, tact, panic.

explain orally
EXERCISE 4

Prepare to explain orally at least three of the following. Employ whatever devices you please. If you explain by means of example, perhaps citing instances in your own experience, remember that two examples may be better than one.

Building castles in Spain, turning the tables, reading between the lines, April fool, looking a gift horse in the mouth, practical joke, turning state's evidence, killing the goose that laid the golden egg, presence of mind, powers of application.

underline expressions which are used
EXERCISE 5

The New York attack, reaching its height in the fourth frame when a walk, two steals by Frish, Munsel's homer, a double, and a single were merged into three tallies, gave Reuther lots of trouble in nearly every chucker. The redoubtable southpaw was caught off his balance in the first when Burns started by beating out a bunt and Bancroft doubled to right. Again in the third Snyder opened fire with a double to left center and carried over a second run. Then came a trio of tallies in the fourth and the end of the Dodgers' hopes.

Both pulled to the long grass from the tee for this hole, but played skilfully to the green over a clump of trees and halved in par. At the next Hutchinson chipped dead from off the green for his par and Macdonald holed a nice putt for half. They halved the short and difficult fourteenth in par after perfect shots, and at the fifteenth still further aroused the enthusiasm of the gallery by their fine recovery work. Macdonald had pulled into a sand-pit to the left of the green, while Hutchinson was over. Playing a perfect shot, Macdonald laid his ball dead and from rough Hutchinson followed suit.

These paragraphs are clear enough to those who understand the "lingo." The reader unacquainted with baseball and golf makes little sense out of them. "'Beat out a bunt'? What can that mean?" he wonders. "What did this wicked Frish steal? Precisely what happened when Hutchinson 'chipped dead from off the green for his par'? " One secret of successful explanation is the employing of simple language.

If you are familiar with baseball or golf, explain orally the puzzling terms found in either the first or the second paragraph.

EXERCISE 6

Every fire insurance company doing business in Massachusetts is required by law to file an annual statement of its *financial condition* with the Commissioner of Insurance. This statement shows the *assets* available for the payment of losses and expenses, and the *liabilities* and *undischarged obligations* of the company to its *policyholders* and other creditors. The *difference between the two sides of the ledger* is the surplus, or what is left over after the company has paid all its losses and expenses for the year, and reserved a part of the *premium fund* according to *statutory requirements* for future losses and expenses.

This paragraph from an insurance magazine explains the term *surplus*. For those for whom the explanation is intended, men and women familiar with business terms, it is clear. Would the italicized words be clear to a grammar school boy?

First explain to the class the italicized expressions; then try to rewrite the paragraph in a way to make it perfectly clear to the grammar school boy — or to his sister.

EXERCISE 7

Because in England the names given to various kinds of aircraft differ somewhat from those employed in this country, an Englishman discussing the problem of defending the Philippines by air against hostile battle-fleets begins by defining the terms he is to use. "Aircraft," he explains, "describes all kinds of air-machines, whether lighter or heavier than air. The airship is a lighter-than-air dirigible vessel. An aëroplane is a heavier-than-air machine, arranged for taking-off from the ground. The sea-plane is an aëroplane fitted with floats instead of with wheels, for taking-off and landing on the water. A flying-boat is a boat that takes the place of a fuselage and floats, and lands and gets up only on the water. An amphibian is fitted to land and gets up equally well on sea or land. These last four are all heavier-than-air machines."

With this explanation in mind, write a paragraph beginning with this sentence: *If I were giving a talk on —, I should try to avoid confusion by giving at the outset the following definitions of terms.* Here are suggested terms which might need defining, but you may select your own:

1. Terms used in describing types of automobiles, such as touring car and limousine.
2. Terms used in talking about wireless.
3. Terms used in reporting a certain game, as tennis.
4. Terms such as retailer, wholesaler, jobber, and middleman, used in talking about merchandising.
5. Terms designating different forms of advertising.
6. Terms used in describing ladies' hats.
7. Terms used in classifying high school students.

EXERCISE 8

"Up the hill," replied the hotel clerk when asked the way to the high school.

"Thank you," said the inquirer; but this is what passed through his mind: "Of course I must go up the hill; I knew that before."

A block or two in the other direction would take me through the business section to the river, the city's eastern boundary. I suspect that he does not know just where the high school is. Well, I'll go 'up the hill.'"

"Down Peach to Evergreen; out Evergreen to the Boulevard," directed a policeman, hardly looking at the inquirer.

The gentleman walked on. "Well," he thought, "I am a little surprised; for policemen are usually rather good at giving directions. Where's Peach street, I wonder? I should have asked him, but somehow his brusqueness flustered me. Is it one mile to the school, or three? I'd like to take a car."

Soon he met a boy hurrying along. He liked his looks. "Will you be so kind as to direct me to the high school?"

The boy looked up and in an instant made a quick survey, perhaps something like this: elderly (grey hair and spectacles); stranger in town (traveling bag); lame (cane); apt to get confused; gentleman, probably a teacher. Then came, "Yes, sir. It's about a mile from here." He stopped, and his brow wrinkled. Evidently he was thinking out his problem. Then he continued, slowly, "You'll have to walk, for the cars are not running. There's a strike. Take the next street on the right — Evergreen. In about five minutes you'll come to a little park. Go straight through it and you'll come to a wide street with a strip of lawn down the center. That's Lincoln Boulevard. The school is on the right-hand side — not the old red brick building; that is the normal school. The high school is just beyond, a new building, yellow brick. I am sure you can't miss it."

"Thank you very much," said the gentleman, and he added to himself as he walked along, "That was something like. A fine head, good manners." He found the school without further trouble.

The three-word composition of the hotel clerk was a failure. He should have said, politely, "I am sorry, sir, but I do not know." The nine-word composition of the policeman was a little better. He knew the way, but he did not adapt his explanation to the needs of the inquirer. The one-hundred-word composition of the schoolboy was excellent. He knew the way. He studied the gentleman

before directing him. He took time to picture the route as it would appear to a stranger, and thought of a possible mistake the stranger might make. He gave directions slowly, clearly, and he was polite about it. Keep this true incident in mind while doing the following exercise:

The instructor will indicate on the blackboard a number of places within the town or city limits to which a stranger arriving by train might care to go. The members of the class will prepare written directions for reaching these places. Later, as each reads what he has written, the class will determine whether the directions are in every way satisfactory. Directions should be brief, but clear and complete. Remember that street signs are not always easily discoverable, that a stranger may not know the points of compass, and that it is a comfort to know how long it takes to walk from point to point. Here are typical places to which a stranger might wish to go:

The post-office, the police station, the town clerk's office, the public library, the high school, a leading business house, a factory, the office or the home of a well-known citizen, a baseball park, a theater, a hotel, a restaurant.

EXERCISE 9

If a school building is large, new pupils find it easy to lose their way. It would save time and embarrassment if every pupil were handed a card of directions giving the general plan of the building and simple directions for finding a few places, for example the lunch room, the library, the gymnasium, the principal's office.

If your school building is large, prepare such a card. It will be well to make this a class project. Begin by discussing what should go on the card. Then determine

sequence and form. The final drafting may be entrusted to a committee of three, who should submit their work to the class for criticism before making a final copy.

EXERCISE 10

There is to be placed in the railroad waiting-room, let it be imagined, a placard telling strangers how to reach points of interest. The proper authorities have invited your class to design the placard and furnish the matter which is to appear on it. The instructor will appoint a committee of three to attend to this, it being understood, however, that they may call to their aid any or all of their classmates. The committee should not be discharged until their work meets with the general approval of the class and the instructor. Placard directions must be brief.

EXERCISE 11

The sentries smartly transfer their spears to their left hands and return their right arms to their right sides. They then lower their spears until their points are within an inch of the ground, at the same time raising their right hands above their heads. They stand for some moments thus. Then they lower their right arms to their right sides, at the same time raising their spears. In the next motion they take their spears into their right hands and lower the butts to the floor, where they were before, the spears slanting forward a little. Both sentries must move together precisely.

This is taken from the stage directions in Lord Dunsany's play *The Golden Gloom*. Can you follow the directions? Try, using a blackboard pointer or a window-pole. Can you give directions explicitly detailed? Try one of the following, using the Dunsany paragraph as a model:

- 1 Give minutely, as to a class on the gymnasium floor, directions for doing a somewhat intricate drill exercise.
- 2 Give minute directions to one who is to act a wordless scene in a play; for example, a spy steals a letter from a desk drawer.
- 3 Give directions for folding a letter and inserting it correctly in an envelope.
- 4 Give full directions, minute as Dunsany's, for carrying out a certain "play" in a football game.
- 5 Give minute directions to one who is making a first drive in golf.

EXERCISE 12

In the game of house ball, the house takes the place of the pitcher. Two boys, a batter and a catcher, stand facing a wall, usually the side of a brick house. The catcher throws the ball against the side of the house; and as it rebounds, the striker, or batter, endeavors to hit it and then run to the house and back home before the catcher can touch him with the ball. If the batter misses the ball and it is caught by the catcher, the batter is out and must take the catcher's place. If the striker reaches the house, but is unable to return before the catcher secures the ball, the catcher throws the ball against the house and catches it on the rebound, and the runner is expected to run in home, or attempt to do so, before four balls are passed. Otherwise the striker is out and must give up his bat to the catcher and take his place behind the bat.

Is this explanation perfectly clear, or are there questions one would wish to ask before playing the game?

Put out of mind all major games such as baseball, football, and tennis. Think only of games played in yards, in the street, on sidewalks, or on doorsteps. Probably there are fifty of these. 1. Let the class, working together, make a list of such games. 2. The instructor will assign to each member a game to describe. 3. After the explanatory descriptions have been criticized for accuracy, it may seem best to make a booklet of games.

EXERCISE 13

Explain the following regulation, using blackboard illustrations:

Any person shall, at the intersection of public highways, keep to the right of the intersection of the centers of such highways when turning to the left, except when otherwise directed by a local ordinance or traffic officer. Every driver and operator of a vehicle approaching any intersecting public street or highway shall grant the right of way at such intersection to any vehicle approaching from his right, provided such vehicles are arriving at such intersection at approximately the same time, and provided traffic officers shall have authority to regulate traffic.

EXERCISE 14

The chart entitled *Promotion Routes in a Departmental Store* (page 101) follows one found in O'Leary's *Departmental Store Occupations*. Study it till you understand it; then make it the basis of a three-minute talk.

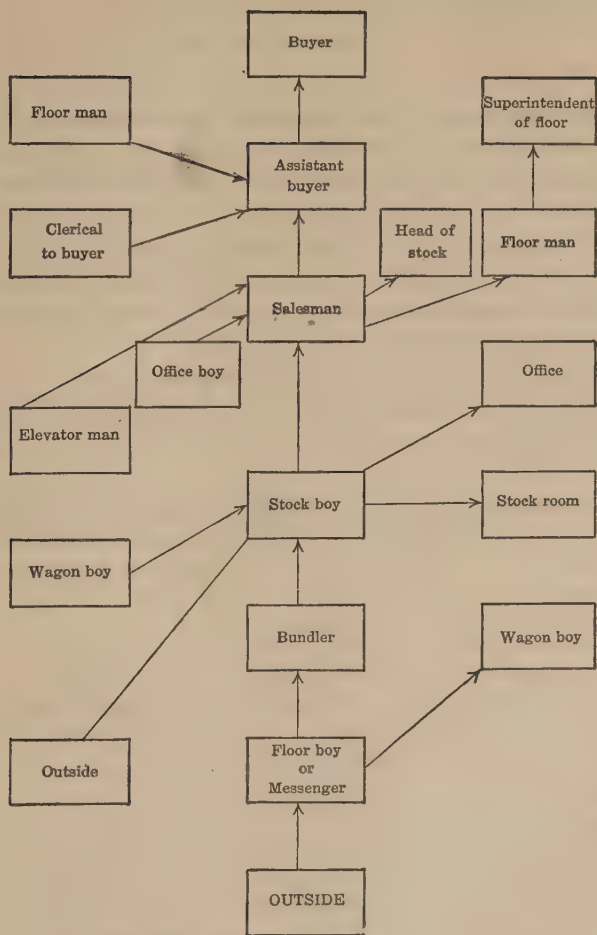
EXERCISE 15

Bring to class and explain — that is, tell how to read — one of the following:

A map of the ordinary kind such as is found in an atlas or a school geography, a topographical map, a government weather report chart, a set of house plans, plans for making some piece of furniture, a garden plan.

EXERCISE 16

Her voice was obliged to pass through a knot in her throat, but it came out bravely, and in a moment the children were laughing again, their faces turned toward her like pale flowers toward the sun. — DOROTHY CANFIELD



PROMOTION ROUTES IN A DEPARTMENT STORE

In deep waters away from shore, the water in a wave does not move forward. An idea of its motion may be gained from a field of waving grain, where wave after wave crosses the field, though each moving stem is fixed to the ground.

— *From a textbook*

These two passages show how explanation may be made clear through comparison. We have all seen pale flowers turn toward the sun, and we know what the sun means to them. We have seen wave after wave cross a field of grain without moving a single stem from the place where it is rooted. Simple comparison between that which is puzzling or unfamiliar and that which is familiar is often a great aid to understanding.

Study the following passages. Show that explanation has been simplified through the aid of comparison. Which comparison is most effective?

The original milk is put into a cylinder and forced out through a tiny pinhole by great pressure, so that it comes out in the form of a cloud or mist, just exactly as from a huge atomizer. This milk spray enters a chamber or room through which are blowing strong currents of filtered warm air. The milk mist is whirled about the chamber just as you have seen the wind blow clouds of snow or fog. This warm wind immediately absorbs the moisture in the milk and the solid portion falls like snow in drifts of powdered milk. The moisture-laden air passes out through muslin screens which prevent any of the powdered milk from escaping. — *From a newspaper advertisement*

A portcullis is a sort of door formed of crossbars of iron, like a grate. It has not hinges like a door, but is drawn up by pulleys, and let down when any danger approaches. It may let go in a moment, and then fall down into the doorway; and as it has great iron spikes at the bottom, crushes all that it lights upon. Thus in case of a sudden alarm, a portcullis may be let suddenly fall to defend the entrance, when it is not possible to shut the gate. — SIR WALTER SCOTT

To one who for the first time looks upon a game of football, men seem to be rushing about, tumbling over each other, bumping into each other, hit or miss. But if the spectator makes inquiries, he finds that the men are playing a game according to very definite rules. These rules have been framed to give the players and spectators the greatest amount of enjoyment. They provide for a sport that shall have the thrill of excitement and the tense feeling which goes along with rivalry and overcoming obstacles, with taking risks and achieving daring exploits. But they guard against foul play. There is no glory in winning unless the sport is clean.

The business of getting a living at the present day has often appeared to the observer to be a confused rushing about, in which men strive to crowd their way through others and over others with no very clear purpose, except to win something. Yet, as in football, there are certain rules of business which have as their purpose to make the game fair. The game of business is a game that all, or nearly all, of us must play. It is based both on our need of getting a living and also on the interest we take in doing or achieving. It calls out our instinctive rivalry. It has to be controlled in order that the men who play it may not forget the greatest business of living, namely, living well.

— *The Real Business of Living*: TUFTS

EXERCISE 17

An experienced speaker confesses that sometimes when he rises to address an audience he is slightly nervous through realizing that in the mind of each person before him are questions bearing upon the topic he is to present, and that as he proceeds these will be reënforced by many others—an invisible army of interrogations which he must annihilate or fail in his address. He wishes he had magic powers enabling him to look into minds and see with what questions they are tenanted. A good way to prepare for a talk that is to be largely explanatory is to begin by making a list of questions bearing upon the subject, which might be asked by those who are interested in it. In this

way one unmasks the "invisible army of interrogations" which he must annihilate.

Imagine that a gentleman is to talk to the class on one of the topics given below, or on some other topic agreed upon. He asks you to help him in his preparation by suggesting questions which various ones might wish to have answered. Make as long a list as you can, including not only the questions you would like to have answered, but those which others might care to ask. Afterward, arrange the questions in what you think is the best sequence.

1. Hiving a swarm of bees. 2. The life of a fireman. 3. The life of a professional nurse. 4. Harvesting the ——— crop. 5. The city's electric light plant. 6. Bringing up a dog. 7. The life of a professional ball player. 8. How circus tents are put up and taken down. 9. Installing a wireless outfit. 10. Learning to dive. 11. Managing a school paper. 12. Making a ———. 13. ——— as a life work. 14. How ——— is made.

EXERCISE 18

The following explanation of how the Chestnut-sided Warbler builds her nest is by a naturalist trained to observe closely:

The female first laid the foundation at the forking of three branches of an arrow-wood bush, about two and one-half feet from the ground. She laid a few straws and fibers of plants, then bound them to the three branches by means of tent caterpillar's web. Then she brought a few straws at a time and placed them around the sides, shaping them by turning round and round. She bound them very firmly in place with the web, and thus fastened them to the three branches. When the sides were all finished, she put in the lining. This consisted of fine grasses and soft fibers. The nest when completed was much less in bulk than the Yellow Warbler's, but much firmer; the walls were not more than one-fourth as thick.

— Quoted in FORBUSH'S *Game Birds, Wild Fowls, and Shore Birds*

Write a similar explanation, of similar length, based on accurate observation. You may turn to nature for a subject, describing the building of a nest, the spinning of a web, or the activity of an ant. Or you may report what you have seen a workman do. If you prefer, take one of the topics found below. Whatever you select, try to tell the truth. This means not only that you must observe accurately, but that you must use care in reporting.

Brother puts on his collar and tie.

Mother sews on a button.

Father starts his car.

My terrier eats his breakfast.

The postman leaves a letter next door.

The clerk serves a college ice.

The clerk does up a bundle.

The scissors grinder sharpens a knife.

The iceman leaves a piece of ice.

The doctor puts on a splint.

I get my shoes blacked.

Sister uses the telephone.

EXERCISE 19

A favorite method of advertising is through store window demonstration. The electric washer is shown in operation. A maid uses a carpet-sweeper, then takes the device apart to show how it works. An Oriental weaves a rug. An athletic young man does his "daily dozen" by way of explaining how his exercising apparatus may be used. Similar exhibitions are seen in booths at fairs, and who has not stopped to watch an itinerant vendor at a street corner?

Describe such a demonstration, if you can recall one vividly. Picture the mechanism accurately and explain it as you saw it explained.

EXERCISE 20

Prepare a five-minute talk in which you use apparatus, or material of some sort, for demonstration pur-

poses as a lecturer might. If, for example, you talk about making fire by friction, try to get a fire-making outfit from a Boy Scout. Here are possible topics:

An experiment in physics or chemistry

How mimeographing is done

The mechanics of the telephone receiver

Making coffee in a percolator

All about the carpenter's plane

Making fire by friction

The commoner kinds of wood-working joints

How a piece of furniture was made

Making and fitting a book cover

A bit of wireless apparatus: its structure and its use

A few knots and a splice

A lesson in modeling

The structure of the fountain pen

The construction of an automobile jack

The construction of an electric fan

EXERCISE 21

What happens when you push the bell-button at the front door? "Why," one might reply, "the bell rings." But one who has studied science might give a more satisfying answer. The question brings to his mind a series of pictures: the ingenious contrivance compactly stowed immediately back of the push-button; a number of dry-cell batteries, dust covered, perched upon a cellar beam; a bell, with a clever little attachment, behind the kitchen door; wires running from button to bell *via* the batteries. The question to him does not seem at all simple. He may wonder whether he is sufficiently skilled to do it justice. Ability to see what a question involves is one secret of success in the art of answering questions.

Answer one or two of the following questions. Use black-board drawings or bring in apparatus.

- 1 What happens when one presses the bell-button?
- 2 What happens when one presses the button of a loaded camera?

- 3 What happens when one puts an exposed film into a developer bath?
- 4 What happens when one takes down the telephone receiver?
- 5 What happens when one steps on the starter pedal in a motor car?
- 6 What happens when one rings in an alarm for fire?
- 7 What happens when a coin is dropped into a weighing-machine?
- 8 What happens when yeast is put into bread dough?

EXERCISE 22

Occasionally a good-natured boy discovers a way of gaining admittance to a mill or factory or shop, and, without being excessively troublesome, finds out processes of manufacture. Here is a list of places visited by a grammar-school boy during a period of three or four months: a church organ factory, a sawmill, a bakery, an electric light plant, a belting factory, two ice cream factories. He was exceptionally successful.

If you have ever been so fortunate as to make a visit of this kind, the class would appreciate a talk on some process of manufacture. Should you volunteer, remember that the obliging lecturer sometimes concludes by saying, "If you wish to ask any questions, I shall be glad to try to answer them."

EXERCISE 23

It is probable that when you first entered high school you made a few blunders, through not knowing precisely what you were expected to do. Perhaps it occurred to you that it would have helped if a high school Senior had been sent to your school to give a series of talks on high school life. In some cities such talks are given, by Seniors or by the leaders of various clubs, during the first week of

the high school term. In some schools a handbook of information is given every new pupil.

If your class were to prepare such a handbook, each member taking a topic, or two or three taking a topic together, the labor would not be great. The first step would be to determine what the handbook should include. Here are a few possible topics:

The first day	Clubs and societies
Courses of study	The faculty
Rules and regulations	Prizes
Manners	School spirit

Doubtless you can think of many others. The second step would be to assign the topics to individuals, perhaps with instructions given after class discussion. What the remaining steps should be is left for you to determine.

Here are a few suggestions: 1. Do not try to be "literary;" try to be helpful. 2. Be sure that your information is correct. Take time to do your part well. 3. Get advice; confer with classmates and teachers. 4. Be sure what you have to say is expressed in good English.

EXERCISE 24

By a strange chain of happenings Eleanor Trowbridge, who has never traveled alone, is unexpectedly thrown on her own resources just as she is about to enter college. The college is in Greathampton, fifty miles away. She has never purchased a railroad ticket, never checked a trunk, never engaged an expressman. She feels utterly helpless. Gazing at her trunk, carefully packed for the journey, she sighs. "It is ready at last; but how to get it from here to my room in Grinder Hall is the big question. I wish I could wish it there." Then she does a sensible

thing. She goes to a neighbor and says, "Mrs. Gray, behold a high school graduate who understands algebra and reads Latin but does not know the first thing about making trunks go where she wishes to have them. You are an experienced traveler; teach me my first lesson." And Mrs. Gray, with a little laugh, patiently tells her young friend what to do. It takes fully ten minutes, for she is interrupted many times. "How do I get an expressman?" "How do I know that the man won't run away with my trunk?" "How do I find it when I reach the railway station?" "What is a check?" "What if I lose my check?" "Do I have to pay for the check?" Eleanor is full of questions. At last, however, everything is clear.

Write a composition in which you give, clearly and in proper sequence, all the information, so far as baggage is concerned, needed by one who is going on a journey for the first time. But first let the class as a whole discuss the problem, each member contributing such information as experience has brought.

EXERCISE 25

"SO YOU'RE GOING ABROAD?" This is the title of an attractive booklet of eight pages issued by a banking house which sells travelers' checks. It is a little composition, carefully planned, giving advice to those who are going abroad for the first time. Paragraphs are given to such topics as steamship reservations, passports, mail, and money matters. It is a useful booklet. Few high school students have traveled extensively enough to warrant their writing such a booklet, but all have had experience along some line.

Write a similar composition giving advice. The title "So You're Going Abroad?" is so attractive that it will

be well to adapt it. For example, you may wish to use "So You're Going to Summer Camp?" Plan carefully, devoting a paragraph to each topic. Keep in mind the class of readers for whom the advice is intended. Here are further suggestions concerning what the composition may be about, but it will be better for each to take a subject which does not appear in the list:

Going abroad. Touring by automobile. Going to a summer camp. Sight-seeing in ——. Moving to ——. Looking for employment. Furnishing a room. Inviting friends to dinner. Joining the —— club. Writing a composition on ——. Building a ——. Installing a wireless outfit. Designing a gown. Planning a garden. Going into the —— business. Choosing a course of study. Planning to give a play. Buying a ——. Entering high school. Learning to swim.

EXERCISE 26

Because his parents are going abroad, John is to be sent to a private school for a year before entering college. His father learns that it is customary for Seniors in this school to have bank accounts and pay bills by check. He decides, therefore, that John shall "open an account" with a local bank, and that his monthly allowance shall be sent to him in check form. But John knows nothing about banking. So his father calls him into his business office and, getting out his passbook, checkbook, and a pad of deposit slips, explains to him all that he needs to know about opening an account, depositing checks and cash, paying by check, and keeping track of how much he has in the bank.

Give a ten-minute talk on banking suggested by the above circumstances. Get, if you can, a checkbook and the other things to be described, for they will help you to make things clear. Before you give your talk, perhaps there

should be class discussion, each member making suggestions concerning what the talk should include.

EXERCISE 27

A boy attending a private school recently wrote to his parents as follows: "I am passing in all my studies, and with fairly good marks. What plagues me is that it takes nearly twice as long to get my lessons as it does most of the fellows. I think they are not brighter than I. It must be that they know better how to go about it. Can you give me a little advice?"

What advice can you give? Have you ever discovered ways of getting lessons quickly? Notice that the advice desired is not such as might help one in "ducking" or merely "getting by," but such as might help in mastering a lesson quickly.

EXERCISE 28

In a number of cities Boy Scouts become members of what is known as the Fire Inspection Bureau and are often a help to the Fire Department. Before they are permitted to serve, they must win the "merit badge in firemanship" and be approved by the Fire Chief. The badge is gained through an examination covering, among others, the following points:

- 1 How to turn in an alarm of fire
- 2 How to enter a burning building
- 3 How to prevent panics and the spread of fire
- 4 How to use fire escapes, ladders, and chutes
- 5 The location of exits in buildings which the person examined frequents
- 6 What to do in case of panic
- 7 How to use fire extinguishers
- 8 How to rescue animals

The instructor may think it profitable to arrange for talks on some or all of these points, permitting those who talk to get information where they can. In some cities the Fire Department even lends a fire alarm box for demonstration purposes. This exercise is as appropriate for girls as for boys.

A natural sequence to this exercise would be the preparing of a pamphlet in which is given, in condensed form, information concerning what to do in case of fire.

EXERCISE 29

Close study is necessary for a complete understanding of the plate (page 113) showing the construction of a wind-mill weathervane. Are you capable of mastering it? Can you, with the plate before you, give orally the directions given in the drawing? Try it. Use rough blackboard sketches, if you wish.

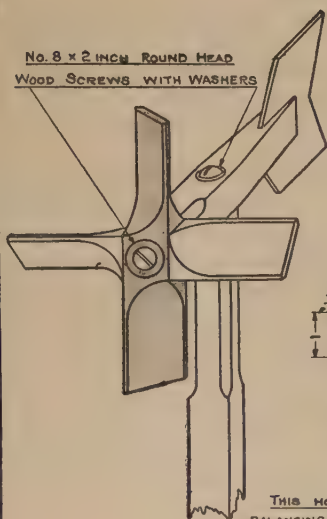
EXERCISE 30

It is said that no one has ever been able to give, without the aid of a rope or illustrations of any kind, merely by the use of words, perfect directions for tying a knot — a “granny,” for example, or a “double hitch.” Here is a challenge. Who will accept it?

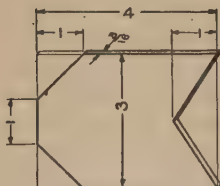
SUMMARY

The bits of counsel scattered through this group of exercises are here gathered together:

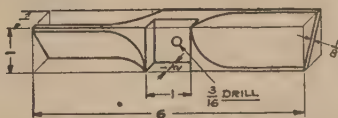
Win full possession of the subject. Reliability is a first essential in all explanation. In order to tell the truth one must know it, and that means mastery of the subject. Remember too that a grasp of the subject adequate for ordinary purposes may prove



NO. 8 x 2 INCH ROUND HEAD
WOOD SCREWS WITH WASHERS

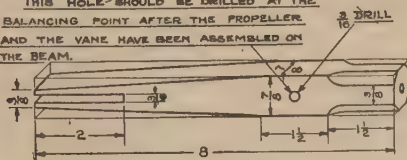


VANE — MAKE ONE

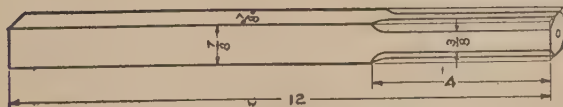


PROPELLER BLADE — MAKE TWO

THIS HOLE SHOULD BE DRILLED AT THE
BALANCING POINT AFTER THE PROPELLER
AND THE VANE HAVE BEEN ASSEMBLED ON
THE BEAM.



BEAM — MAKE ONE



POST — MAKE ONE

WEATHERVANE

insufficient for purposes of explanation. Explaining is a form of teaching, and teachers must know things extremely well.

Put yourself in the other person's place. A correct explanation may fail if it does not meet the needs of the one for whom it is intended. Therefore study the one to whom your words are to be addressed. How much does he know? What is he capable of understanding? What questions are in his mind? What is he likely to find difficult to comprehend? Study the other person as carefully as you have studied the subject.

Avail yourself of every good expedient. Use simple language. Go slowly, and repeat if necessary. Present items in the order in which they are needed. Use comparison, pointing out likenesses between what is strange and what is familiar, thus making use of what is already known. Picture, whenever you can. A rough sketch, a diagram, or a chart will often accomplish what words have failed to accomplish. Resort to example, perhaps in story form.

Watch your manner. * Do you not find it difficult to grasp an explanation if the person who is explaining is irritable, if he seems impressed with your stupidity, or if he is giving information grudgingly or out of a sense of duty? Be courteous, patient, sympathetic.

NARRATING

The dictionary defines narrative as "an orderly continuous account of the successive particulars of an event or of a series of events." That narration covers a broad field becomes evident when one considers the wide range of related terms, such as *account, record, description, chronicle, history, biography, reminiscence, anecdote, story, fable, novel*. At first it may seem that description does not properly belong in this family group; yet the fact that we commonly speak of a description of a game, when we mean an orderly continuous account of a game, not only justifies its inclusion but reminds that the narrator is first of all a picturer. He is also an explainer. A narrative is but a combination of picture and explanation.

EXERCISE I

SURPRISING FATHER

One summer father and I built a sailboat in which, later on, we took a delightful cruise down the Connecticut. My part in the building operation consisted mainly in running errands, handling tools, and asking questions. Finally the hull was ready for painting. When the inside had received a coat, the boat was turned keel up, her bow and stern resting on two wooden horses. At this point father was called away. As he left the yard, the happy thought seized me of completing the job during his absence and giving him a grand surprise.

Because I was little and could not reach very well, I decided to climb up, sit astride the boat like a horseback rider, and work comfortably, beginning at the bow and hitching back as a section was completed. My arms were barely long enough to perch the gallon pot and the brush near the bow. Then I proceeded to climb. Whether one of the horses slipped a little, or the boat, or both, I do not know. Anyway, I slipped, and reached the

ground just in time to receive the pot and the brush, which, like Jill in the nursery rhyme, "came tumbling after." The paint spread itself on me like so much cream on a dish of oatmeal.

The grand surprise was a complete success. I have forgotten all that father said, except that it began with "Shucks!" and ended with what the storybooks call "a peal of laughter."

Explanation and picture are combined very simply in this little narrative, the picture element being left largely, however, to the reader's imagination. Give a similar account, relating an incident in your life. Do not try to be literary; use simple, natural language. Let clearness be your chief aim. Here are titles which may serve to remind you of a happening worth telling about:

1. Almost my earliest recollection.
2. An early combat.
3. One of life's darkest (or brightest) moments.
4. Plain naughtiness.
5. Sick abed.
6. Getting into mischief.
7. What our "gang" did.
8. A grand and glorious feeling, and what caused it.
9. Thoroughly frightened.
10. A moment of real peril.
11. From my book of accidents.
12. It happened in school.
13. It happened in church.
14. Pride and a fall.
15. Cruelly misunderstood.
16. The time I fooled them.
17. One of my dreams.
18. When I surprised the neighbors.

EXERCISE 2

Explaining the attending circumstances is often an important part of the narrator's task. This is well illustrated in several of the Old Testament stories. For example, the crowning incident in the story of David and Goliath, the combat between the fully armed giant and the shepherd boy with his sling-shot and five smooth pebbles, is told in a few words. But before we reach this incident, we are made to see the opposing armies encamped on the two mountains with the valley between. Goliath is pictured, and we are made to feel the terror he causes as twice a day for forty days he hurls his chal-

lenge at the foe. We are told about the King's offer of a rich reward to whoever should kill the giant. David is introduced, his elderly father, and the three older brothers of David who are in the army. We are told how angry the brothers are at the shepherd boy who has left his sheep and has come to watch the battle. Patiently the narrator gives every detail necessary for a complete understanding, all the attending circumstances, in such a way as to make the crowning incident stand out clearly. It would be worth while to read this story before attempting the following exercise:

Give a narrative account in which particular attention is paid to explaining attending circumstances. You may take for this purpose any one of the following:

- 1 An incident in your own life or in the life of some member of your family.
- 2 An incident in the life of Franklin or some other person whose biography you have read.
- 3 An incident from history, as the battle of Thermopylae.
- 4 An incident from a novel or a play. Something from *A Tale of Two Cities* or from *Julius Caesar* would be appropriate.
- 5 An Old Testament narrative. Take *David and Goliath*, if you wish.

EXERCISE 3

A little boy is left alone in a motor car drawn up at the curb in a busy city street while his mother attends to a few errands. The mother is unexpectedly detained, and the child imagines that something dreadful has happened to her. His emotions may be tragic even though he sits perfectly still. Outward actions such as the eye observes may be less important than the attending emotions. This is in some degree apparent in the following narrative:

FEAR

"What a lark, to sleep alone in the deserted house," I said to myself as I unlocked the door and let myself in just as the church clock was striking eleven. "The idea of mother's thinking I should not care to do it!" Without turning on a light, for the electric switch in the cellar had been left open when the family went away for the summer, I bounded up the familiar stairs two steps at a time, and had nearly reached the second floor when *Bang!* came a noise from somewhere below.

Now I was not in the least frightened, I told myself; a noise is but a noise, even though it sounds like a hastily overturned chair. But my heart went *thump, thump, thump* at a racing pace. I sat down on the top stair and listened. Nothing disturbed the silence except the faint tick of the dining-room clock. Of course I was not frightened, I told myself repeatedly, though my heart still went *thump, thump, thump*. What a timid heart, compared with the rest of me. How silly! I would go down-stairs and explore each room. I started to whistle a little tune by way of demonstrating bravery, but thought better of it. If there should be a burglar in the house, it might—disturb him. Perhaps it would be better to descend softly. I started.

Upon reaching the front hall, a most unaccountable thing happened. Instead of my turning in at the parlor, lighted match in hand, and passing thence to the library, the dining-room, and the kitchen, my feet, without any orders to do so, took me straight out of the house, and rather quickly. "What a cowardly pair you are," I said to them as I sat down on the front steps. "Really, I am ashamed of you. Back into the house you shall take me—very soon."

Ten minutes later a policeman appeared, walking slowly down the street. I went to meet him. "Officer," I said politely and calmly, "there's a—a noise in my house. Would you mind getting it out?" Explanation followed. Then this brave man crossed the threshold, flashlight in one hand, a revolver in the other. I politely permitted him to go first. Almost unconsciously I tiptoed, as if the furniture were asleep and must not be awakened. We passed from room to room. The attic was invaded, and the cellar. Closet doors were thrown open. We did everything but lift the rugs for a look underneath.

"Guess the noise escaped up the chimney," he remarked, almost too pleasantly, when the search had ended. "Hello," he added, as he nearly tripped over the handle of a heavily weighted floor-mop; "been waxing the floors lately?" "Yes." "And the mop was left leaning against the wall?" "I presume so." "And when you bounded upstairs, you jarred it, and the mop slipped, and the handle struck the floor. Listen." The mop, properly urged, slid, and the handle banged on the floor. "Good night," said the officer, cutting short my apologies. "Noises are funny things. No trouble at all, no trouble at all. Call me in any time. Good night, and pleasant dreams."

Write a short narrative, preferably true and based on a personal experience, in which attention is paid to the emotions. Do not try to tell all that may have passed through your mind at some exciting moment, yet slip in here and there a sentence explaining what you thought and how you felt.

EXERCISE 4

Perhaps you have had this experience: A story which, as you listened to it, was fascinating, "falls flat" when you try to tell it. Nobody is thrilled by that which you thought so tragic; nobody smiles even, when you expect a hearty laugh. The incident, you are sure, is thrilling or comic; the fault must lie in you. You conclude, rightly, that the manner in which a story is told is important, and that the personality of the narrator often imparts an agreeable flavor. Try, then, as you do this exercise, not only to transfer from your mind to the minds of others the particulars of the incident you are relating but to make your listeners see the one from whom you received the story and catch something of his manner of narrating. Tell it in the manner in which it was told to you.

Tell, as faithfully as you can, a story that has been told to you, preferably a true story of personal experience. The following list of possible narrators may help you to recall an appropriate narrative:

Mother, grandfather, a lecturer, a teacher, a sailor, a soldier, a railroad man, a fireman, an aviator, a fellow camper, a chance acquaintance, an athlete, a boy or a girl who has recently moved into the neighborhood, a man who has asked at the back door for something to eat, a guide, a policeman, a little child.

EXERCISE 5

Anyone who has been summoned to court to testify as a witness will tell you that it is in some respects an unpleasant experience; for after the witness has told what to him seems a complete, truthful story, he may be asked many irritating questions. The purpose of the questions is to find out whether he has senses trained to be accurate, whether his memory is reliable, and whether he is trying to tell "the truth, the whole truth, and nothing but the truth." Sometimes an otherwise good witness fails in part because unskilled in making words picture truly what he has seen. In preparing for the following exercise, take the same pains that you would if you were to appear before a lawyer who will examine you closely. Try to think of all the questions that might be asked by one eager to learn precisely what happened.

Give an account of an incident or a chain of incidents of which you were a witness. The instructor may see fit to appoint some one to question you and discover whether your story is complete and reliable. The following titles may prove suggestive:

1. A street accident.
2. A rescue.
3. Arrested.
4. A deed of heroism.
5. An accident narrowly averted.
6. "Time out."
7. An instance of animal intelligence.
8. A row.
9. Panic.
10. A

practical joke. 11. Lost his head. 12. Temptation resisted. 13. It haunts me still. 14. A kitchen disaster, with guests in the house. 15. Kindness unrewarded. 16. It was funny.

EXERCISE 6

Journey, voyage, excursion, trip, expedition, hike, and pilgrimage are pleasant words; we are all fond of going. Where have you been? What is the farthest point from home you have ever reached? Does the point lie within the town limits or a little beyond them, or is it to be found in a foreign country? If each member of a class in a city school were to draw a line on a map of the world to every place he has visited, the display in some instances would be remarkable. A journey or travel inventory made in any school is not without interest.

1 Hand to an appointed secretary a slip of paper on which you have recorded the places you have visited. It is not necessary that you sign your name. If you mention an automobile trip, give merely the farthest point reached. The secretary will list the places on the blackboard, that all may see whether the class, viewed collectively, is of the "going" kind.

2 Give a brief account of some trip you have taken, either to a place near by, perhaps within the city limits, or to a place more remote. Do not stop to consider whether your account is narrative in form; try merely to convey a general notion of your experience. For *trip* you may substitute *journey*, *voyage*, *visit*, or any other related term.

EXERCISE 7

A narrative such as was called for in the preceding exercise is sometimes difficult to manage owing to the necessity of selecting items. Usually there is much to tell: the route

taken, hours of arrival and departure, who went along, the appearance of the country passed through, weather conditions, the people met, and the happenings great and small which make the experience memorable. Here are general suggestions concerning ways of meeting this difficulty:

1 Weather, ordinarily, is not important. Let the weather report be brief, then, or omit it entirely. Above all, omit references introduced merely for poetic effect. Yet weather may, of course, become on occasions as important as the villain in a play. Fog, rain, or a tornado may turn a day's outing into a comedy or a tragedy.

2 Nobody cares much for a bald statement of what route was followed, nor for time-table information. Such statements may be necessary, but they should be gotten out of the way quickly.

3 Descriptions of nature, particularly such as may be classed as "fine writing," are apt to be tiresome. If, however, you have seen something of unusual interest — a wonderful view from a mountain peak, for instance — there is no reason why you should not attempt to record it in such a way as to make others, through imagination, see it too.

4 Petty details, as of arrangements for a trip, or the coming to a decision as to what route to follow, are not likely to interest, and they consume time needed for more important things.

5 What elements shall be given prominence depends partly on the purpose the account is to serve. Is it to instruct, or to entertain? It depends partly on the individual or group for whom it is intended. A travel letter to a little girl gives prominence to things of interest to little girls; a letter to an older person features a different set of things.

6 Finally, the main weakness in most accounts is that they are too general and vague. They should be full of pictures. The reader or listener should be made to see and hear and feel, much as if he had been one of the party. Details, details, details, not of petty commonplace matters, but of whatever scenes and happenings have made the experience memorable—that is the secret of a good narrative of the “going” kind.

Write an account of a trip, excursion, or picnic. Give general information concerning time, place, and arrangements as quickly as possible. Dwell upon the important, memorable incidents. Do not include a line of “fine writing.” If you prefer, the account may take the form of a letter. Should you decide to write a letter, keep in mind what will interest the person addressed.

EXERCISE 8

A desirable unity may sometimes be given a narrative through stressing some one thing. For example, looking back upon an ocean voyage, you become impressed with the part that the weather played; so weather is stressed in your account. Or perhaps some person has been the life of the party, through his witty remarks and his antics; so in your account you give prominence to this person. Weariness, loneliness, anxiety, disappointment, monotony, the unexpected, extreme joy—any one of these may dominate a chain of experiences, and through featuring it the narrator not only gives his account unity but a dramatic interest.

Give a personal experience narrative, such as an account of a trip, a visit to a relative, or a day spent on the water or in the woods, in which you try to feature some one thing.

EXERCISE 9

A messenger from the office brought a card to my session-room teacher and she handed it to me. A glance showed that it was a note requesting that I see the principal at once. I went to the office and was told that my aunt had unexpectedly come to town. She wished very much to see me before sailing for Europe. Although it was unusual to grant such a favor, the principal said I might go home.

This is a plain, colorless account of a simple incident, very brief. It is in the past tense. The first person is used. Now note the effect when the tense and the person are changed:

A messenger from the office brings a card to your session-room teacher and she hands it to you. A glance shows that it is a note requesting that you see the principal at once. You go to the office and are told that your aunt has unexpectedly come to town. She wishes very much to see you before sailing for Europe. Although it is unusual to grant such a favor, the principal says that you may go home.

It is not easy to explain how this narrative differs in effect from the first. Perhaps the simplest way of putting it is to say that the narrative has been generalized. The incident has been detached from a particular person and a particular time. *You* stands for anybody; the present tense represents any time. It is as if the narrator had said, "This is a common experience," or "This is what happened to me, but it might have happened to anyone."

Generalized narration is often employed effectively in certain forms of exposition. We explain how something is done by picturing some one — a carpenter, a farmer, a ball player — as doing it. We give the explanation in story form, knowing that a story is more easily followed than bare exposition.

Employing the present tense and the pronoun *you*, write a brief generalized narrative in which you tell of some common experience. Here are a few hints concerning kinds of experience:

1. Crossing a busy street. 2. Getting a hair-cut. 3. Entering a theater and being conducted to a seat. 4. Taking your turn at the bat. 5. Purchasing a tie. 6. Catching a cricket. 7. Hunting for a street number. 8. Writing a letter. 9. Trying to make a —. 10. Mounting a platform to "speak a piece." 11. Eating at a restaurant for the first time.

EXERCISE 10

The door opens and in comes a clerk from the office. He hands a card to Miss Jones, who glances at it, then walks down the aisle and places it on your desk. All eyes, you feel sure, are turned in your direction, and embarrassment increases when you note that the card is the familiar one, light blue, employed when culprits are summoned to the office for reprimand. You have been summoned. Your face flushes. As you walk out of the room, you wonder what you have done that should call for an interview with the principal. Several petty misdeeds come to mind as you pass down the corridor and descend the stone staircase, but none seems so terribly bad. Still, you have a guilty feeling. You feel guiltier every moment. How can you face the principal! What will they say at home when they hear of your disgrace! You hesitate before knocking at the office door. It is a very feeble knock, not at all like the thumping of your heart. The impulse seizes you to run, but the door opens and there stands Principal Moore looking amazingly pleasant for one about to reprimand. You wonder if he notes that you are trembling. "Good morning, Miss Hayward," he begins. "I am sorry to take you from your Latin, but I have just received a message from your mother —" "Has something happened at home?" you interrupt, fear of reprimand giving away to a new fear. "— a message, he continues, "saying that your aunt has come to town. She wishes to see you before sailing for Europe. It is not customary to grant such requests, but we will make an exception. You may go home." "Oh, thank you, Mr. Moore," you exclaim, and away

you speed to the dressing-room for your hat and coat. Aunt Janet! What a surprise!

This account differs from the preceding in that it is more detailed. The details have to do mainly with the emotions. They add to the interest of the narrative.

Write a brief narrative in which the play of emotions is prominent. Use the present tense and the second person. Here are suggestions:

1. Shooting the chutes. 2. Being introduced to a celebrity. 3. The first ten minutes in a new school. 4. Answering the door-bell. 5. Taking your report card to your instructor to find out why your marks are so low. 6. Starting the furnace fire. 7. Interviewing father, at his request. 8. Attending dancing school for the first time. 9. Making a home run. 10. Accepting any gift which, though not to your fancy, is beautiful in the eyes of the giver, — a piece of candy from a child whose hands are not very clean; a piece of needlework which, though far from perfect in workmanship, has cost many painful stitches; a gift from an elderly person, useless to you but long cherished by the giver; a toy from a relative who does not realize that you are too old for play-things.

EXERCISE II

You prize the snap shot taken from the side-line, for it caught a "play" at precisely the right instant. But the moving-picture man outdid you. He, as he turned the crank of his camera, caught, in a succession of exposures, the entire play, from the time the ball was "snapped back" till it came to rest again after the scrimmage. There are occasions when words cannot successfully compete with moving-pictures, yet the skilled reporter accomplishes wonders. His words present picture after picture so accurately and rapidly that the action reported seems continuous and real to the reader's imagination.

With this in mind, picture action lasting not more than three or four minutes, giving many details. The incident

may be one remembered, or it may be purely imaginary. Begin abruptly, without preliminary explanation. Here are suggestions:

1. A "play" at a critical moment in a football game. 2. Two cars in collision. 3. Jones makes a fancy dive. 4. The car skids. 5. An accident in the kitchen. 6. The cat almost catches a sparrow. 7. Safe at first. 8. A rough-and-tumble growing out of a friendly encounter. 9. A tramper crosses a particularly bad spot in a swampy tract. 10. The last five seconds of a canoe-tilting match. 11. Putting out a grass fire.

EXERCISE 12

An experienced teacher of composition finds this exercise profitable: First he calls for a narrative of perhaps 250 words, on such a topic as *A day's outing*, or *An adventure*. Next he calls for a narrative of the same length, dealing with some part of the same affair—a single incident which stands out conspicuously. Finally he calls for a 250-word narrative dealing with merely a part of this incident. For example, the first narrative might tell in a general way of a morning spent on a trout stream; the second, of a twenty-minute episode of the morning, perhaps the crossing of a swampy tract almost impassable; the third, of a five-minute episode—the temporary loss of a pair of glasses whipped off by a branch during the crossing. Try this experiment, selecting your own topic.

SUMMARY

Counsel given in connection with the exercises in this section is here reassembled. Because a narrative is but a combination of picture and explanation, this summary repeats, in slightly different form, much that appears in earlier summaries.

Take time to recollect. A story read, an event witnessed, or an incident in one's life may be but vaguely remembered. The details have faded like an old photograph. Yet if time is taken for it, many of the particulars can be recalled—sights, sounds, emotions experienced, bits of conversation, and so on and on. Through such effort faded impressions grow clear and sharp again. In narration as in other forms of composition, it is a first essential that the narrator have full possession of his subject matter, and full possession must usually be gained through patient efforts to recollect.

Consider with care the person or persons for whom the narrative is intended. What will interest? What should be told and in what order? The narrator knows, through his own experience as a listener, that explanation, and sometimes a great deal of it, is necessary, and that incidents must be pictured. He knows that one must go into details, and that often the most important details are those which record emotions. Yet particulars that are not necessary, because they deal with unimportant matters or matters which can be taken for granted, may prove wearisome. They should be avoided.

Keep in mind the purpose of the narrative. The purpose may be merely to entertain. It may be to give an account so accurate that no statement made shall swerve a hair's breadth from the truth. A story may be told for the purpose of illustrating a point. The skilled narrator may strive for dramatic interest by deliberately giving prominence to some one thing among many which might receive attention, as do the dramatist and the novelist. Whatever the purpose, keep it in mind.

Use words skilfully. They are so used when they explain and picture truthfully, never misrepresenting, and when they are so simple that the reader or listener does not have to puzzle out their meaning. Language deliberately made pretty or poetic usually detracts. The interest should lie in what is told, not in the words employed.

Keep yourself in the background. "Do not think of me," the good narrator would say; "think of what is being told. I am not important at all; the story I am telling is alone important." This does not mean that the narrator should not strive to please, but rather that he should not try to become a counter-attraction.

COURSE 3

ELEMENTARY COMPOSITION (B)

ADVENTURES IN THINKING

DISCUSSION AND DEBATE

EXERCISING IMAGINATION

ADVENTURES IN THINKING

Many compositions are made up chiefly of thoughts or opinions. Often they are little more than accurately told adventures in thinking. Here is a simple adventure of this kind:

HOW I HAPPENED TO READ TREASURE ISLAND

A friend told me, one day, that he had read *Treasure Island* and liked it. The title appealed to me, for it suggested a story of adventure, which is the kind I like best. I am also fond of sea tales. Later, I found that the copy in the school library contained a number of illustrations picturing exciting times, and that it contained considerable conversation, though not so much as I like. I noticed, too, that the book was well worn, as if it had attracted many readers. It must be a popular book, I thought. Finally, I noticed that it contained less than 350 pages. I could easily read it in a few evenings. So I decided to read *Treasure Island*.

EXERCISE I

Patterning after this account, give the steps, omitting none that you can recall, by which at some time you have reached a conclusion. Here are suggestions which may serve to remind you of a thinking adventure you have had:

1. Why you read a certain book. 2. How you discovered what was wrong with a motor car. 3. Why you thought the school team would win a certain game. 4. How you came to think a certain teacher had treated you fairly (or unfairly). 5. How you once made up your mind to become a ——. 6. How you tried

to account for a strange noise heard late at night. 7. Ways in which you have tried to account for the fact that — no longer likes you. 8. The steps by which you once reached the conclusion that people living in a certain house were poor. 9. How your opinion of a certain person changed several times, and why. 10. How you once hesitated, for a time, not knowing which of two invitations to accept. How, after having fully determined to do a certain thing, at the last moment you changed your mind.

An acorn, falling from a tree, hit Chicken Little on the head (so runs the familiar story), rolled down his back, and dropped off his tail. In panic he ran to Henny Penny and told him to run, for the sky was falling. "I saw it with my eyes, and I heard it with my ears, and a part of it fell on me," he cried. Henny Penny, panic stricken, ran and told Cocky Locky; and Cocky Locky, running, told Ducky Lucky; and Ducky Lucky, running, told Goosey Poosey. When Chicken Little, Henny Penny, and the rest came upon Foxy Loxy in their flight, "Yes, yes," cried he; "we must run very fast and tell the King. Follow me. I know a short cut through the forest." He led them all into his den. "And Foxy Loxy," concludes the sad story, "was the only one to come out again."

This simple nursery tale furnishes a convenient starting-point for an elementary course in thinking. It suggests, first of all, the danger lurking in the practice of basing judgment on what one hears. We must, it goes without saying, rely more or less, when seeking material with which the mind may work, on what is told us or on what we read, for we cannot always make first-hand investigations. But care is necessary. In this connection the following cautions are offered:

1 Mere hearsay, or rumor, is of course unreliable. Be cautious about basing any judgment on statements beginning *It is said, It is rumored, Everybody says, Everybody knows, or The fellows all say.*

2 Not every witness is trustworthy. Chicken Little, though honest, was mistaken; it was but an acorn that fell, not a piece of the sky. Carelessness, fear, hate, a desire for glory (as when one brags), a desire to please — how often these render what we hear unreliable. One must learn to distinguish between good witnesses and poor.

3 A statement is not true merely because it is printed in a newspaper or book; for back of each printed statement is the person who makes it, and he may or may not be reliable. Even writers of textbooks in composition have been known to make mistakes.

4 Many wrong judgments are traceable to unwillingness on the part of an investigator to listen to or read all the testimony available. A little may satisfy him. He may be content with hearing but one side of a controversy. He may be more ready to hear what is pleasant than what may establish a disagreeable truth.

5 Finally, in matters of real importance it is often unwise to rely upon anybody else if through personal investigation one may discover things for himself. "What has been reported may be true," says the cautious man; "but to make sure, I'll take a look for myself."

EXERCISE 2

The following tasks are not so difficult as at first they seem. Perform such of them as the instructor may assign.

1 Explain why a letter of recommendation carries more weight if it has never been seen by the person concerning whom it is written.

2 Explain why so many mail order houses offer to send goods on approval.

3 Tell of an instance where you, or another, told the truth but not the whole truth, and in so doing conveyed a wrong impression.

4 Give an instance where you or another formed a wrong conclusion through hearing but one side of a controversy.

5 Tell of an experience where you have based an opinion on mere hearsay or rumor—a case where, perhaps, you were in a crowd and “fell in with” what was being passed about from mouth to mouth, nobody seeming to know its original source.

6 Tell of an instance where harm was done to an individual or a cause through somebody’s putting into circulation a false statement, perhaps beginning *I heard somebody say*, *The boys all say*, or *It is reported*.

7 Tell of an instance where you or others have suffered through trusting a report the unreliability of which was due to the reporter’s fear, carelessness, desire to please, or desire to accomplish a purpose through deception.

8 Tell of an instance where you or another “might have known better” through investigating directly instead of relying on what somebody said.

9 Explain this proverb: He who has heard but one side has heard nothing.

First-hand investigation, where the material with which the mind works in forming an opinion is obtained directly through our own senses, we are inclined to place above all testimony. Yet even here caution is necessary, though the advice that can be offered is pretty well covered by what has been said about testimony.

1 Sometimes it is safer to trust to experts or to those who have had wide experience. Our senses may be dull or untrained; or we may be blinded by self-interest or passion. We may not even know what facts to look for. In nearly every field there are recognized authorities, thor-

oughly reliable. It is folly to depend on our own feeble efforts when material collected by experts is at our disposal. One reason why an educated man is more apt to form right conclusions is that through reading he has at his command a store of reliable information.

2 Where one must rely on his own senses, the main thing is to be thorough. A single item, overlooked through carelessness or through unwillingness to make the necessary effort, may be the most important of all. Chicken Little felt something, heard something, out of the corner of his eye saw something; but panic seized him before he had carried his investigations far enough to get all the facts. Wrong opinions, it is safe to say, are commonly due not to stupidity so much as to inability to get at the pertinent facts, or to unwillingness to wait till all obtainable facts have been ascertained. We guess, we take things for granted, when we might know with certainty.

EXERCISE 3

1. Mention an instance where you got into trouble because you did not investigate for yourself. 2. Have you ever, like Chicken Little, been seized with panic when you should have stopped to investigate? 3. Try to think of an instance where, through overconfidence in your ability to investigate, you have failed to avail yourself of the aid of an expert. 4. What authorities (people or books) have you ever consulted? 5. How do you account for it that though the world is very old and human experience has been well recorded, the same mistakes in judgment are made today that were made centuries ago? 6. Many of the little calamities of childhood are due to the child's ignorance of well-known facts. Can you not tell of a childhood mishap which confirms this statement? 7. Tell of one of the most thorough investigations you have ever made before reaching a conclusion.

EXERCISE 4

Write down, in complete sentence form, all the questions you would wish to ask before reaching a conclusion in regard to one of the following. Underline questions which a person given to hasty decisions might overlook.

1. Joining a club or society.
2. Accepting a challenge from a rival school (assuming that you are business manager of a team).
3. Choosing a profession or a wage-earning employment of any kind.
4. Voting for a candidate for a city or a state office.
5. Accepting an invitation to go on a camping trip.
6. Engaging a chauffeur or a maid.
7. Attending a certain college.
8. "Buying out" a business, or entering into partnership.
9. Reading a book recommended.
10. Building a boat.
11. Buying a house, or an automobile of a new make.

EXERCISE 5

A company which deals in automobile insurance sends to each person insured a blank form to be filled out in case of accident. The purpose of this form is to obtain all the information needed before the company can reach a just conclusion concerning its responsibility. In all, about forty questions are asked. Some deal with the automobile of the one insured and its driver, others with the accident, still others with witnesses. How many questions can you think of which are undoubtedly found in the blank?

A telltale odor from the kitchen may give the guest a reasonably accurate idea of what to expect for dinner. "There's a fire!" exclaims a boy; "where's my cap?" He has not seen the fire. Nobody has told him that there is one; but his alert ear has caught a combination of sounds, coming from a distant street, which he knows is made

only by a fire engine. The doctor cannot see the tiny red blood-stream coursing beneath his fingers as he "feels" the patient's pulse; but he is soon able to tell a number of things about it, and about the patient. The scout prowling in No Man's Land at midnight may return to his commander with accurate information concerning the enemy, obtained indirectly through putting together this and this picked up by his alert, finely trained senses.

A little thought will show that many of our conclusions are reached in this way, not through direct investigation or direct testimony but through examination of signs which, experience has taught, indicate certain things. Frequently conclusions are reached very easily and accurately in this manner, but not always. Here are a number of ways in which one may fall into error:

1 There may be not one sign but many to consider, and some of these may escape notice — perhaps the most important ones. We are apt to base our conclusions on surface indications, as when we form an opinion concerning a city from the little to be seen from the car window of a train passing through it.

2 Where there are many signs some of which seem contradictory, the investigator may not be shrewd in estimating their relative value. Ten signs may seem to point to the guilt of a person under suspicion and but one sign point to innocence, yet the one may outweigh the ten.

3 Signs may be misinterpreted. What seems to be a scowl, usually indicative of ill nature, may be caused by a person's being near-sighted, as Hawthorne shows in the case of Hepzibah Pyncheon in *House of the Seven Gables*.

4 Sometimes a sign which has nothing to do with the case under consideration gets mixed in with others which are pertinent. For example, a person may simply happen to be in bad company, from necessity rather than from

choice, yet be judged by the company which for the moment he is keeping.

5 Because people so commonly base judgments upon signs, an unscrupulous person may prepare an elaborate set of misleading signs. Perhaps no person is wholly immune from this form of deception. Many an April first joke is but a case of signs so "planted" as to mislead a victim.

6 Finally, we depend upon sign indications when, through investigating directly and thoroughly, we might be absolutely sure.

EXERCISE 6 *oral*

1 What is the best detective story you have ever read? In this story are signs examined very carefully by the detective? Have you ever read a novel in which, in the earlier chapters, signs were purposely "planted" in such a way as to mislead the reader in regard to a prominent character?

2 Enumerate all the signs or indications which once led you to a certain conclusion. Do not invent; let the instance be a true one. Here are specimen conclusions which you may have reached: (a) that a new acquaintance would prove agreeable, or disagreeable; (b) that a man met on the street was a tramp; (c) that a certain person was in the best of health; (d) that spring had really come; (e) that some one had been rummaging through your desk; (f) that your dentist was fond of outdoor life; (g) that a certain neighbor was prosperous (or proud).

3 A boy, applying in person for a position, uses argument to convince a merchant that he is worthy of employment, perhaps giving an account of his education and his business experience. Show that the merchant, while listening, may discover arguments little suspected by the applicant, in the boy's physical appearance, dress, speech, and manners. What does an employer look for in a letter of application besides the facts it contains?

A child, finding that his dog likes to be patted, and that the same is true of a neighbor's dog, concludes that

in this respect dogs are alike. *All dogs like to be patted*, decides this youthful thinker. With his method of reasoning no fault can be found, for it is the common way by which general laws and truths are discovered. It is the scientific method. The scientist, like the child, collects specimen members all belonging to the same class, sets them before him in a row, as it were, and studies them till he discovers something true of all of them. He then decides that what he has found to be true of these specimens must be true of every member of the class—true of the members he has not examined. The method is correct, but errors occur in a number of ways.

1 Like the little child, we examine too few specimens before reaching a conclusion. Perhaps we are too impatient, perhaps merely unwilling to make necessary effort. But unfair generalizations are due very commonly to limited experience. Thus a person who has lived in but one place may gain the impression that everyone thinks and acts as he and his neighbors do in the little corner of the world with which he is familiar.

2 The specimens examined and upon which a generalization is based may not be true specimens. A stranger at a football game, noticing among the spectators many cases of rowdiness, may conclude that the boys from the two schools pitted against each other are an ill-bred lot. But suppose the rowdies who attracted his attention belonged to neither school. That would be an instance where the individuals examined were not true specimens. Here is another illustration: Because twelve merchants are, as I think, dishonest, I conclude that what is true of twelve is true of every merchant. But this is what a careful investigation might reveal: (a) One of the twelve is not a merchant. Some one told me that he was, but this is a mistake. (b) Two more are not dishonest. What

they did appeared at the time to be dishonest, but later revelations show that they were honest. (c) Another, it is true, is dishonest; but he was dishonest as a boy. His being a merchant has nothing to do with his dishonesty. (d) The longer I think of it, the less sure I am that what another of the twelve did was dishonest. My ideas concerning what is honest and what is not are changing. Five of my twelve are thus lost, and a still more careful investigation might remove still others as specimens or examples which are not true.

3 We fail to distinguish between *surely* on the one hand and *probably* or *possibly* on the other; between such positive words as *are*, *will*, and *must* on the one hand and the more cautious *may be*, *may*, and *might* on the other. We reason *Because one man will another man will*, when we should reason *Because one man will another man may*. Similarly we conclude that because a man has practiced deception once or twice he will always try to deceive, whereas we should conclude that it is possible, almost probable, that he will continue to practice deception.

EXERCISE 7

1. If you have younger brothers or sisters, what are some of their odd notions which can be traced to their hasty generalizations? 2. Show that a school may gain a reputation undeserved, good or bad, through the actions of a few. 3. What fault in reasoning do you imply when you say of a person, "He's down on me"? 4. Try to think of a case where you have reasoned *Because one man will another man will*, when you should have reasoned *Because one man will another man may*. 5. Of how much value in helping you to decide whether to purchase a bottle of "patent medicine" are the testimonials of former users, presented in the advertisement?

A great scientist once made the assertion that much of our thinking consists in trying to put things into the boxes

where they belong — putting like things together. "This is like that," the thinker says; "they belong, therefore, in the same box." The difficulty lies, it need not be said, in determining whether "this" and "that" are really alike or merely seem to be. Here are illustrations showing how easily one may be mistaken:

I strike a match and it burns freely. It belongs in the class labeled *Matches that are good*. I pick up a second match, similar in appearance to the first: a slender shaft of soft pine capped with a dull brown substance. "Another *Match that is good*," I reason. But when I strike it, the only result is a spiteful hiss and a tiny curl of smoke. "I am wrong," I say; "this second match belongs in the class labeled *Matches that appear to be good but are not*." From a pool in a certain stream I catch a trout. Immediately I label the pool, in my mind, *Place where I can catch a trout*. A week later, under what seem to be identical conditions, I cast a fly in the same pool; but no fish rises to take the fly. The two sets of conditions which seemed to be alike were not in all respects identical. My neighbor invests in an oil well and makes a fortune. I hear of other people who have made similar investments with the same results. So I invest in an oil well — and lose a fortune. The factors in the cases considered, my own among them, seemed identical. They seemed identical, but they could not have been; for like causes produce like results.

In each of the three illustrations a judgment is based upon a comparison. Two things or sets of conditions appearing to be alike or at least strikingly similar, it is assumed that what is known to be true of the one must be true of the other. But how often we are deceived in thinking things alike when they differ in some important respect! Moreover absolute identities are rare. Fre-

quently, in our thinking, we deal not with identities, but with analogies — with similarities. Things may be strikingly similar, yet differ in one or more vital particulars.

Here are ways, then, in which we fall into error when employing this form of reasoning: (1) We are deceived by outward appearances. (2) When comparing two cases, we overlook one or more factors. (3) We fail to bear in mind that one point of dissimilarity may be of more importance than twenty points of similarity.

EXERCISE 8

1 Try to think of an instance where you have failed or succeeded when your judgment has been based upon comparison.

2 Think of instances where you have reasoned thus, successfully or unsuccessfully: (a) What others have done, I can do; (b) What I have done once, I can do again.

3 What use of his knowledge of history does a debater often make?

4 In what ways does Lincoln often figure in reasoning through comparison?

5 Show that a person may be led to invest his money foolishly through listening to false reasoning through analogy.

6

Among the latest devices for speeding up output in England is the providing of music in factories, not only during rest hours but during the period of employment. The *Daily Chronicle* reports one firm as saying, "When the brass band plays, liveliness is born among the workers, and they are heard whistling and singing tunes as they push on with their work." Naturally, we have the old precedent of music in the army. It has long been the custom in certain industries, such as garment making, and cigar making in Cuba, to employ readers to entertain the operatives while at work.

A schoolboy who read this item in a periodical proposes that a victrola be played in school during study periods to speed up study. Write a paragraph in which you show that the analogy is not perfect.

If I do so and so, what will result? Much of our hardest thinking is done in attempts to answer questions of this kind. That is, we try to forecast effects from known causes. That we often make mistakes is attested by many a popular proverb. Here are ways in which errors occur:

1 Only one of several effects—perhaps the most immediate, or the one most desired—is thought of. If I do so and so, I shall make a fortune, a man may reason, and be right about it; yet in doing so and so, he may destroy the happiness of others, lose his health, or forfeit his self-respect. The fortune gained may ruin his sons, and their downfall lead to still further disaster. For a cause may lead to effects which in turn become causes leading to other effects, and so on and on. Killing the birds may save the cherries for a season or two; but meanwhile pests which birds destroy may multiply and destroy the trees which produce the cherries.

2 Possible interference is overlooked. There are so many hidden forces at work; the unexpected often happens. The milkmaid tosses her head, and all her fine plans are at an end. A cow kicks over a lantern on a windy night, a city burns, and thousands of plans go wrong. Somebody unexpectedly fails to keep his word. An inventor discovers a new process of manufacture, and an entire industry is unexpectedly thrown into confusion. Quite as commonly, perhaps, unforeseen interference averts calamity. Many a harrowing tale has a happy ending.

EXERCISE 9

1 Try to think of an instance where, in reasoning from cause to effect, you have thought of but one effect when there were several.

2 Think of an instance where something unforeseen has interfered with an expected effect.

3 Can you think of an instance in school life where an attempt to correct one evil has succeeded, but has brought on another evil?

4 Have you ever, through unexpectedly losing your temper, failed in an undertaking which seemed sure of success?

5 In neglecting his home-work a boy usually thinks of but one possible effect—a cipher in the next day's recitation. What are some of the other possible effects?

6 A town has been built in a newly settled part of the country, and seems on the way to prosperity. What may change its prospects?

7 Rough, untilled land, hardly worth fencing, suddenly takes on large real estate value. Can you give possible causes?

How did this happen? What caused it? What went wrong? Why did I fail? What is the secret of his success? In our attempts to answer questions of this kind we reason from a known effect back to a hidden cause. But we often fail.

1 Any one of several causes might have produced the effect under consideration. Having thought of but one of these, we jump to the conclusion that it is the one we are seeking. *This caused that*, we proclaim, when we are entitled merely to say *This may have caused that*. A watch will stop running either because a particle of dust has gotten into its mechanism, or because a screw is loose, or because a spring is broken, or because its owner has forgotten to wind it. One only of these possibilities may occur to the investigator, and that the wrong one.

2 Several causes in combination may have produced an effect. We discover one and overlook the others. *This caused that*, we proclaim, when we are entitled to say merely *This contributed to cause that*. Thus a boy may attribute his unpopularity to his nationality, which may indeed have a little to do with it, but far less than certain traits of character of which he is not aware.

3 We discover merely the immediate cause and are satisfied, when we should continue our search beyond the immediate. The trained investigator goes back and back and still further back till he has reached the very root of the matter.

4 We reason that because one thing follows another, this second thing is caused by the first. Thus if, following a rain, the ground is found covered with angle-worms, the child thinks that it has "rained angleworms." A patient takes a certain medicine and feels better. He attributes his recovery to the medicine, though it may be that the medicine had nothing to do with it.

EXERCISE 10

1 Try to recall a childhood belief entertained by you through thinking that because one thing followed another it must be the result of that other (as for example, that the noise of thunder causes rain).

2 "It was the last straw that broke his back," said the man who overloaded the camel. Did he reason rightly?

3 Have you ever been guilty of accusing a person of doing an injury when the only ground you had for your accusation was that you knew the person might have done it, and had a motive for doing it, and an opportunity? Have you ever suffered from such a false accusation?

4 Criticize the following bits of reasoning: (a) He is an uneducated man, for his speech is full of common errors. (b) He was given the position rather than I because he is a friend of the

president of the company. (c) My poverty is not my fault. I am the son of a poor man who could not afford to give me an education, and without education, how can one make his way in the world?

Frequently in solving problems the method of alternatives is employed. "There are but two possible ways of reaching my home," a man may reason, "by train and by boat. There is no boat available; therefore I must take the train." A guest fails to appear. "Either he has been detained by business or he has forgotten his engagement," reasons his hostess. "But had he been detained, he would have telephoned; therefore he has forgotten his engagement."

There are two pitfalls in this method of reasoning. (1) Though we feel sure that we have thought of every alternative, one or more may have been overlooked. The man who thought of but two ways of reaching home may have found later an opportunity to travel by automobile or aëroplane. The guest may have been detained by an accident at a point where telephoning was impossible. (2) We sometimes reason, incorrectly, that because one of two alternatives thought of is wrong or impossible, the other must be right or possible. Both, of course, may be wrong or both impossible. Because an old way of doing things is unsatisfactory, it does not follow that a proposed new way will be any better.

EXERCISE II

Tell of an instance where you have tried to discover all possible alternatives and then, through eliminating one after another, have hit upon a final choice. Here are suggestions:

1. Why the car stopped. 2. What to do Saturday. 3. Spending gift-money. 4. Choosing a book to read. 5. What made that noise! 6. Deciding what to do when lost. 7. Determining what would happen if ——. 8. Getting a desired sum of money. 9. Determining how you had given offense. 10. Accounting for low marks.

EXERCISE 12

A fallacy is a misleading argument or course of reasoning. Show that in each of the following there is a fallacy, or at least that the reasoning is weak:

1 Five of my friends have advised me to join a certain club. Two have advised against it. Since five is greater than two, I am persuaded that I should join.

2 Lincoln, who was not afraid of work, became a great man. I am not afraid of work; therefore I shall become a great man.

3 Sixty per cent of all who took the examination failed to pass. Therefore those who took the examination were a poor lot.

4 I have passed every examination I have ever taken; therefore I shall pass the next one.

5 You should buy a bottle of this medicine. Just look at this long list of testimonials written by those who have taken the remedy!

6 A butler's pantry is one that has two windows in it. How do I know? Because there is a pantry at Mary's house and it has two windows, and Mary called it a butler's pantry.

7 The Greeks did not have the sportsmanship of the moderns; for I have recently read of an instance where, in one of their races, a runner who had slipped and therefore was out of the race, tripped up a rival in order that a friend might win.

8 "In the building of carriages," the Deacon reasoned, "there is always a weakest spot, so that they always break down before they wear out. I shall build my carriage in such a way that all parts will be equally strong and it will never break down, though eventually it will wear out — everything go to pieces all at once."

9 A college course will cost you at least four thousand dollars. Our encyclopædia costs fifty. It will put into your head more information than the college. Why waste your money by going to college?

10 The air belongs to nobody. Wireless messages travel through the air. Therefore no power has the right to forbid my sending wireless messages when I please.

11 The air belongs to everybody. Therefore I have a right to travel by airplane above my neighbor's property.

12 Beyond a doubt I have won the debate; for I have proved five points while my opponent has proved but three.

13 Mr. Jones goes fishing every Saturday. What an appetite for fish he must have!

14 Some one has stolen my pencil. It was on my desk when I went to lunch and now it is gone.

15 For several years it has snowed on Thanksgiving Day; therefore the same thing will happen this year.

16 These two pills look exactly alike, so it makes no difference which I take.

17 All children like candy, for who ever heard of one who did not? If I give candy to this little girl, she will be delighted.

18 One of the cleverest men I have ever known has but one arm. I wish I had but one arm.

19 I know of many men who have been eminently successful though they never attended high school. Therefore why go to high school?

20 A thing is sold for more than it is worth or for less than it is worth; therefore either the seller or the buyer gets cheated.

21 It is wrong to deceive; therefore it is wrong to employ camouflage in warfare.

22 Latin and Greek are dead languages. To study them can do me no good.

23 Tut-ankh-Amen was sealed in his grave many centuries ago. No one has the right to open a grave; therefore it was wrong to disturb the remains of Tut-ankh-Amen.

24 The Ancient Greeks and Romans religiously anointed their bodies with oil; hence their perfect physique. Why not take the same care of your body by using our Moon and Star Sacred Anointing Ointment and Anointing Oil?

EXERCISE 13 *Thurs*

Rare is the law-breaker who has no excuse to offer, and sometimes the excuse is not entirely without merit. If you were a judge, what reply should you make to each of the following? Because this problem calls for close thinking and for great care in expression, the instructor may think best to distribute the cases among the members of the class. Eventually it will be well to consider whether all the replies are not based upon a few generally accepted principles.

1 I did not know that I was breaking the law; I had never heard that there was any such law.

2 The law is not a good one; it should have been repealed long ago.

3 Although for most people the law is a good one, it is unfair to me.

4 I meant no wrong; I simply misunderstood the law.

5 The law was not meant for me but for criminals.

6 If I am punished, innocent ones will suffer.

7 I broke the law unintentionally.

8 I don't believe in laws.

9 Necessity forced me to break the law.

10 I thought the law an unimportant one.

11 It is not right that I should be punished when so many who break the law go unpunished.

12 To obey the law would have made it necessary for me to break a higher law.

13 It was but a lark; no harm was intended.

14 I am not a citizen of the country whose law I broke.

15 My unlawful act harmed nobody.

16 The penalty which the law imposes will do me far greater injury than I have inflicted.

17 It is a first offence.

18 Everybody is disregarding the law.

19 I did not actually break the law; I merely aided the one who broke it, and my part was very small.

20 I profited in no way through breaking the law.

EXERCISE 14

Thura
An insurance company issues a policy promising to pay for any loss or damage to an automobile caused by its "collision with any moving or stationary object." Here are claims for damage which the company has had to consider. They show admirably the importance of scanning closely every word in a proposition.

A mischievous boy slams the door of a coupé and breaks the glass.

A stray bullet goes through a garage door and "collides" with a car.

Snow breaks a garage roof and it drops on a car.

A man breaks a windshield while wiping off snow.

A wheel of a car that is being driven over a rough road drops into a ditch and the jar breaks the windshield.

If you were attorney for the insurance company, how would you settle these cases? Would you grant some of the claims, or deny all? Give your reasons.

The problems which we solve when thinking are seldom so simple as some of those which we have been considering. Usually they call for a chain of reasoning, each link in which is a little problem in itself. If but one link is missing or is weak, the entire chain suffers and perhaps becomes useless. Thus in a course of reasoning one may assume that something is true when it is not, and because of this one false assumption, everything following it may be wrong. It is well to remember this, both when reasoning independently and when examining arguments presented by others.

Self

DISCUSSION AND DEBATE

The word discussion is derived from a Latin word meaning to *shake apart*, a vigorous term which brings to mind what sometimes happens when convictions reached through private thinking come into conflict with opposing views. Courses of reasoning thought to be sound shake apart like poorly constructed machines when put to use. Practice in discussion is therefore excellent in that it teaches one to reason closely. Moreover it trains one to keep his head and his temper when thinking in public. Most of the exercises in this group fall within the boundaries of discussion; all call for thinking and for clear expression of thought. Before attempting any of them, accept this word of caution: The purpose of discussion should not be to show one's cleverness, nor to expose the weakness of an opponent, but to reach right conclusions. Be courteous, therefore. Should others disagree with you, take it for granted that though they may be in error, they are sincere. Learn to give and take. Show good sportsmanship.

EXERCISE I

1 If upon completing your education it were possible for you to adopt any line of work you pleased, what would it be?

2 If you could live in whatever part of the country you pleased, where would you go?

3 If you could live in whatever city or town you pleased, what would be your choice?

4 If after being graduated from school you could visit for six months a foreign country, what country would be your choice?

5 If, merely by wishing, you could become a great painter, a great musician, a great author, a great statesman, a great society leader, or a great captain of industry, what would be your choice?

In a two- or three-minute talk answer one of these questions, and give reasons for your choice.

This simple task requires merely that you search your mind for reasons underlying a preference and so state them that the preference will seem reasonable to others. Here are two hints: (1) The first reason to occur to you may be the only one, but make sure; for further reflection might reveal several more. (2) A very good reason may seem weak if weakly stated. Try not merely to explain but to convince.

EXERCISE 2

Golf will never be as popular as tennis.

Canada will eventually be annexed to the United States.

Our school building is well protected against disaster due to fire.

Within twenty years airships will compete successfully with trans-Atlantic vessels carrying passengers.

Wireless will eventually displace wire telegraphy.

Our next president will be of the — party.

San Francisco is destined to become a more important city than New York.

The school will win its next game.

In a four-minute talk give your reasons for thinking one of these statements true or untrue.

To add zest to the adventure, imagine that you are speaking to those who hold the opposite opinion. Therefore reason closely, and try to anticipate objections. Here is a word of caution: Arguments are judged by the company they keep. An argument discovered to be weak may lead the discoverer to suspect that the attending arguments may be weak also. Therefore do not depend on the number of points you can advance but upon the strength of a few. Before adopting a line of proof, ask yourself, "Should I be impressed by this proof if it were advanced by another person?"

EXERCISE 3

Speed Limit 25 Miles an Hour.
This Means You.

You are asked to observe the legal rate of speed, 25 miles an hour, while driving on this road.

The selectmen of a certain town are in doubt which of these signs to post along a newly constructed stretch of road. After class discussion designed to bring out the merits and demerits of each sign, write a letter to the first selectman (name and address to be invented), giving your opinion and the reasoning on which it is based. Try to present the case fairly and convincingly. Do not make the mistake of thinking merely how each sign would affect you, for you may never use the road. The problem is not so simple as it seems.

EXERCISE 4 *mon*

The *Owlet*, a school paper, has collected through voluntary contributions a sum of money to be used in purchasing books for the library. The librarian suggests that since the money has been contributed by the pupils, they should determine what books shall be bought. She invites each contributor to recommend a book. It does not matter in

the least whether it is one usually found in school libraries. For her convenience, she asks each contributor to send in a sheet containing the following items:

- 1 The exact title of the book recommended.
- 2 The exact name of the author.
- 3 A paragraph (not more than 150 words) telling what the book is about.
- 4 A paragraph (not more than 100 words) telling why the book has been recommended—that is, why the contributor thinks it deserves a place in the library.

Imagine that you are a contributor. Prepare a report such as is called for. Afterwards let there be free discussion of the various recommendations. Are all the choices wise ones? If anybody disapproves of a book, let him state clearly the grounds for his disapproval. Let each one the wisdom of whose choice is questioned defend his judgment as best he can.

EXERCISE 5

During July and August This Store Will
Close Wednesdays and Saturdays at Noon.

It is proposed that the above sign be posted in all stores except drug stores. Assume that the members of the class are leading merchants and that they are to meet in a day or two to consider the plan. Prepare to advocate the scheme or attack it. Remember that a problem of this kind should be looked at from various angles. Study the problem from the viewpoint of the merchant, of the clerk, and of various classes of customers.

After class discussion, the instructor may care to make the following individual assignments: (1) newspaper letters on Wednesday and Saturday Closing, written by merchants, clerks, and various representative shoppers; (2) editorials by newspaper men favoring and disapproving the plan.

EXERCISE 6

A manufacturer makes all merchants to whom he sells certain articles sign an agreement not to retail them below or above a certain price. Why? Whether he has a legal right to do this or not, is it best for all concerned?

The instructor will appoint four to consider the case: one to present the case from the manufacturer's standpoint, one from the retailer's, one from the standpoint of the buying public, and one from the lawyer's standpoint. A main purpose of this exercise, as of the preceding one, is to remind that where many are concerned, a question must be viewed from different angles.

EXERCISE 7

A member of the staff of the *New York Sun*, finding among the books sent to him for review a number written for young readers, feared that in his "stupid adult way" he should fail to do them justice; so he turned them over to some youngsters of his acquaintance, and published their reviews. He thought the plan worked very well. Here is a typical review by an eight-year-old: "I love *The Tale of Tom Rabbit*. I like where the tree fell down and shook all the rabbits out, and where the little rabbits were caught in the trap and Farmer Gray caught them and gave them to Mary."

A librarian, puzzled to know what books to buy for readers of high school age, decides to submit ten new books

each month to as many reviewers chosen monthly by the Seniors in the local high school, and to accept their decision as final.

Discuss one of these plans, considering carefully the advantages and the disadvantages. Keep in mind the purpose of book reviews and the readers for whom they are intended. View the problem from different angles. In the first, keep in mind the publisher of story-books, the business manager of the newspaper, the newspaper readers, the young reviewers. (The instructor may wish to have two who hold opposing views prepare to open the discussion.)

EXERCISE 8

There is one happy boy in Indiana. His name is Levi Todd and he is 15 years old. Some time ago he dug up an earthenware jar while excavating for a basement under an old house. In the jar was \$1,300. The owner of the farm on which the house stands, and also a woman who claimed that her mother had buried the money, at once started a fight for it; but the judge of the circuit court before which the case was tried decided that the boy had not only found it but could keep it, his decision being in line with a belief that has existed among boys since the earth was young. — *Newspaper clipping.*

Was the decision just? Before deciding, look at the matter through the eyes of the three claimants. Then give an answer, defending your judgment in a composition containing about 200 words. If you think that a just verdict could not be reached until additional facts are given, write a paragraph in which you make this clear.

EXERCISE 9

It is not enough that one can say, "The arguments I have advanced prove the proposition." Success comes only to the degree that one's arguments take hold and convince.

They should therefore be adapted to those for whom they are intended. Keep this in mind while at work on one of the following projects:

1 Interest in athletics is waning, let it be supposed. Attendance at games is small, the cheering weak. Financial support is inadequate. It is proposed that at least three placards be posted, on succeeding Mondays, each setting forth a single reason why better support should be given. The fewer words the better; one hundred should be the extreme limit.

2 It is proposed to slip into the report card envelope at the end of each period for three months a card on which is printed an argument furthering the cause of *Better English, Spoken and Written*, designed to impress both pupils and parents. Each argument should be in the form of a single paragraph.

3 A "Stay in School" campaign is being conducted in many parts of the country for the purpose of reaching and influencing those who, because they find book work difficult or distasteful, or because they are eager to become wage earners, or for some other reason, drop out before reaching high school. Imagine that the grammar school masters, believing that their boys and girls would be influenced by what high school students have to say on this matter of staying in school, have invited your class to prepare placards, three or four, to be posted in upper grade rooms. Each is to contain a single Stay in School argument. The placards are to be signed.

4 A country-wide campaign is being conducted to induce adult foreigners to learn to speak, read, and write English. It is planned to slip into the pay envelope for three consecutive weeks a little note, each note giving a reason why a knowledge of English is worth gaining. It is to be so worded as to induce those who know nothing of English to begin studying at once, and also to induce those who have already some command of English to continue their study, and to use their influence in persuading less fortunate friends to begin.

Let the class, acting as a committee, prepare a set of placards, cards, or letters such as is called for in one of these projects. There should be free discussion first of all, the purpose of the undertaking being kept ever in mind,

and also the character of those to whom the arguments are addressed. The drafting of the arguments may be left to individuals, but what they produce should have the final approval of the class.

EXERCISE 10

A certain business college offers a course lasting less than a year. It advertises that practically all who complete the course secure office positions without difficulty. Why, then, should any one who plans to "go into business" take a four-year course in high school?

First, let there be free discussion of this question, for the purpose of bringing to light the possible arguments on both sides and comparing their validity. Second, let the problem be narrowed to a concrete case — a boy of fourteen, of average ability, the son of a laborer who is earning but little more than enough to support his family. Imagine that he is a boy in whom you are greatly interested. Let the class, working coöperatively, decide upon three arguments in favor of one course or the other. Third, let the class appoint one of their number to write the boy a letter in which the arguments are set forth. This letter he should submit to the class for criticism before making a final draft.

EXERCISE 11

The Latin derivation of *discussion*, it has been noted, reminds that often our convictions, when brought into conflict with opposing views, are rudely shaken apart. Discussion serves also to shake apart a question, and not uncommonly it reveals that what seemed to be single and simple is really a mass of intimately related questions, all requiring attention. Far more is to be thought of than at first appeared.

For example, to a students' council is referred the problem of what should be done in cases of dishonesty in composition work. Among the penalties suggested are the following: expulsion from school, suspension from school, public reprimand, debarment from membership in school clubs and other school organizations, the writing of a second composition under surveillance out of school hours. Consideration of these penalties leads naturally to a discussion of the probable effect of each penalty both upon offenders and upon the school in general. The advisability of so conducting work in composition that dishonesty would be impossible is debated. Finally, attention is called to the fact that there are many degrees of guilt, and differing notions of what constitutes dishonesty. Is copying from memory as bad as copying word for word? Is copying word for word worse than borrowing merely ideas? Should help never be given by parents? Is a second offense worse than a first? Should a composition be called dishonest if it is a product of sham sentiment—for example, pretended love for the beauties of nature? Is dishonesty on the part of a Senior worse than dishonesty on the part of a Freshman? How about dishonesty in a competition, or when the composition is to be read at graduation exercises or published in the school paper?

If it seems appropriate, let there be serious discussion of this entire question, or of certain phases of it. The discussion may well be followed by editorials on the following topics: Is dishonesty in composition a serious evil? Are all kinds of dishonesty equally culpable? What penalty, if any, should be imposed in case dishonesty is clearly proved?

EXERCISE 12

With formal debate, in which chosen sides contend, nearly everyone is familiar. Another kind of argumentative activity which lies halfway between formal debate and informal discussion is the Forum. In the Forum a speaker (sometimes two speakers) is appointed to give his views on a certain question and defend them. Then follows general discussion. Questions may be asked by those who wish the leader to make certain points clearer, or who do not accept his views. Some may wish to voice their approval of what has been said. At the close of the hour the leader is given a few minutes in which to supplement or alter previous statements in the light of what has been brought out through discussion. The purpose of the Forum is not to win a battle against all comers, but to discover the truth through discussion introduced by one or two leaders.

Which of the two methods, formal debate or forum, is the better? Which would be better for you? for the average person? Which provides the better training for life work? Which more closely resembles what is customary in Congress, city council meetings, board meetings of business concerns, and clubs of various kinds? Can you think of serious drawbacks to either plan? After considering the matter for a few days, come to class prepared to discuss the question, *Which provides the better training, forum or formal debate?*

EXERCISE 13

Not long ago a number of Juniors were asked to suggest ways in which the school might be improved. Several reforms were advocated, dealing mainly with athletics and

the activities of clubs. Out of the conference came several good suggestions, and valuable practice was afforded in playing the difficult rôle of reformer. Things pointed out as evils, discussion revealed, were in some cases found to be beyond remedy or else not evils at all. Some of the remedies suggested were found to be impracticable, or such as would result in still greater evils. A number of the changes proposed would benefit a few at the expense of the many.

Let a member of the class be chosen to prepare a talk in which he endeavors first to show beyond question that a certain evil is a serious one and actually exists, then that a certain remedy would actually remove the evil without creating a greater one. Class discussion should follow. The instructor may prefer to limit the choice of topics to some one activity, or to substitute for a school topic one in which the community at large is concerned.

EXERCISE 14

In certain schools a tablet is inscribed each year with the names of the two members of the class being graduated who have maintained the highest rank in scholarship. Imagine that it is planned to select for a similar honor the two who throughout their course have best served the interests of the school. Select your candidates for this honor and set forth the claims of one of them in a brief nominating speech.

But first let there be general discussion as to what should be the basis of choice. In what different ways are the interests of the school best served? Should scholarship be disregarded? How important is prominence in athletics? How important is prominence in debating and literary clubs? Is popularity a reliable guide?

EXERCISE 15

The faults of the dog are many. He is vainer than man, singularly greedy of notice, singularly intolerant of ridicule, suspicious like the deaf, jealous to a degree of frenzy, and radically devoid of truth. The day of an intelligent dog is passed in the manufacture and the laborious communication of falsehood: he lies with his tail, he lies with his eye, he lies with his protesting paws; and when he rattles his dish or scratches at the door his purpose is other than appears.

This passage is from an essay by Stevenson entitled *The Character of Dogs*. How does it affect you? Is Stevenson right? First let there be a ten-minute discussion concerning dogs in general, then a conference to consider how to combat the attack, then a committee appointed to draft a proper reply.

EXERCISE 16

"The school training for boys should differ from the training for girls in content and emphasis." Before debating this assertion, one should dwell upon the words *content* and *emphasis* till their full meaning is apparent. Frequently, in discussion, a single word or a phrase the meaning of which is in doubt becomes a storm center. Until there is general agreement, debate is profitless. Here, for example, is a statement concerning training for business, taken from Bertha Stevens's *Boys and Girls in Commercial Work*: "Business needs neither a quantity nor a variety of attainments, but thoroughness in ordinary things." What, probably, is meant by "ordinary things"? We should wish to know before accepting the statement.

1 As members of the class suggest "ordinary things" such as Miss Stevens probably had in mind, a secretary will record them on the blackboard. When all have been recorded, the secretary, aided by others, will revise the list, changing the wording if it

seems best, and also the sequence, till the result is an orderly display.

2 With this revised list before him, each member will write a paragraph beginning with Miss Stevens's statement and containing a full explanation of the words "ordinary things."

EXERCISE 17

"It is often advisable to read plays before we have seen them, and this is particularly true in the case of modern plays, because they are primarily of the visual order and not auditory."

Notice how this statement is qualified. Near the beginning is placed the word *often*, a warning that the assertion is not without exceptions. Later we are warned that the writer has principally in mind the modern plays where the playgoer gets the story through the eye rather than through listening. Even here the writer throws in the word *primarily*, which is his way of admitting that though what one sees may be of great importance, the dialogue is also important. It is indeed a carefully guarded statement such as one expects from a mind trained to accuracy. The habit of qualifying statements till they mean neither more nor less than we wish to have them is a valuable one to form.

Discuss the question whether, in general, it is advisable to read plays before they have been seen. Qualify your statements, bearing in mind that playgoers are of many kinds, and also that any playgoer may, at different times, go to the theater for different purposes.

EXERCISE 18

It is sometimes claimed that photoplays based upon *A Tale of Two Cities*, *Julius Caesar*, and other masterpieces are excellent because they induce many to turn to the originals and read them. It is also claimed that such photoplays have precisely the opposite effect.

"Words awaken imagination. Pictures kill it." This statement is found in a vigorous attack on photoplays.

Discuss either of these propositions. If you take the first, begin by considering your own case. Talk the matter over with your friends and try to discover what has been their experience. Perhaps a librarian would know something definite about it. Finally, keeping in mind your knowledge of human nature, try to determine how the case stands with the great mass of photoplay patrons.

If you take the second proposition, follow practically the same plan, yet with greater care. How do words awaken imagination? Is it true that pictures kill imagination? Do they never arouse it? Is there any difference, so far as kindling imagination is concerned, between photoplay pictures and those found in books? Think of an unillustrated news story in the daily paper, then of novels with and without illustrations, then of art galleries. Think of the way pictures affect little children, yourself, mature men and women. Recall the best picture play you have ever seen, then the best novel you have ever read.

In considering any question of this kind it is well to begin with one's own experience, then sound one's friends, then widen the circle till it includes people in general. Remember, too, that there are many kinds of people. What is true of children may not be true of adults.

EXERCISE 19

"If a girl intends to make her living by writing, it is her business to write the kind of stuff the public demands."

"Any writer's best chance of success is to please himself to the limit of his ability and take a chance that he is not a minority."

Here are conflicting opinions; which is right? Is either right? How can one tell what the reading public demands?

Have successful writers generally written to please themselves? If you had your say about it, would you have all writers please themselves? Which course would you follow if you were to write for a living? Would it make any difference what kind of writing you intended to do?

Write two paragraphs. In the first, tell what would be the probable effect if every writer wrote merely "the stuff the public demands." In the second, tell what would be the probable effect if every writer wrote "to please himself to the limit of his ability." In a third paragraph, give such advice as you think it would be wise for the average young writer to follow.

This exercise suggests: 1. Before giving advice, think whether you would like to follow it yourself. 2. Before giving general advice, think what would be the effect if everybody accepted it. 3. It is often necessary to qualify advice, not make it too general.

EXERCISE 20

What would be the probable effect if all schools were to close for a year? We can but conjecture, yet with no assurance that our conjectures are correct. We must be content with probabilities rather than with certainties. In considering a question of this kind, keep two things in mind. First, a cause may produce several effects at the same time, as when the playing of a graphophone record delights one person, irritates a second, and also wears a slightly deeper groove in the record. Second, a cause may set in motion a chain of events, as when the last boy in a line pushes violently the boy in front of him, causing him to fall against the next boy, and down they all go.

Consider carefully what would happen under one of the following conditions:

- 1 A city or town closes all schools for a year.
- 2 A city or town decides to bar all school athletics.
- 3 A city votes to remove all traffic restrictions.
- 4 A way is discovered whereby any one, at slight cost, can store for future use the light and also the heat coming from the sun.
- 5 All factory laborers in England decide to work but three hours a week.
- 6 All women agree that there shall be no new fashions for two years.
- 7 A boy decides to make the winning of a fortune his one aim in life.
- 8 All newspapers and magazines suspend publication for a year.
- 9 Admission to all photoplay houses is reduced to one cent.
- 10 All school clubs and societies are abolished.

EXERCISE 21

Why do young men join the army in peace-time? Ask this question of the average person and he may give you a quick reply in which he names but two or three probable reasons. Ask the question of an army officer who knows through the testimony of recruits, and he may enumerate twenty reasons. It is a common failing, with those whose minds are untrained, to accept as complete the first answer that occurs to them, when they are asked to name probable causes. In this way injustice is often done.

With this failing in mind, prepare to discuss one of the following questions:

1. Why do men become tramps?
2. Why do so many boys seek positions in banks?
3. Why do so many young people use faulty English?
4. Why do so many boys leave the country for the city?
5. Why is the — course in our school so popular?

In preparing for this discussion be systematic. First think of as many probable causes as you can. Jot them down and study them closely. Second, reject whatever

seems upon second thought to be of little weight. Third, try to determine which of the remaining are probably most powerful. That is, proceed as an automobilist might when trying to discover why his engine has stopped.

EXERCISE 22

In every school there are various honors for which students strive — offices in clubs and associations, captaincies, etc. In some schools there is what is called the point system. Each honor counts for a definite number of points. The number of honors which can be held is prescribed by the school principal. But the point system does not meet with universal approval.

1 Draw up a list of evils which, it might be claimed by some one, arise when pupils are permitted to try for as many honors as they please. Try to be absolutely fair, omitting no evil that could be claimed. State the claim as clearly and impartially as you can.

2 Draw up, in similar fashion, a list of evils which, it might be claimed, sometimes arise if the point system is in force.

3 The instructor will have the two lists placed upon the blackboard and revised if necessary. That is, he will see that each claim is clearly expressed in a single sentence. He will then call for volunteers to attack claims. The attacks should be argumentative, not merely opinions unsupported. The purpose of this preliminary attack is to eliminate, if possible, claims that are of no weight.

4 The instructor will appoint two advocates to argue the case on an appointed day, the remaining members of the class to act as jury and render a decision in accordance with the evidence produced by the advocates.

EXERCISE 23

Usually it is not difficult to think of arguments for or against any proposition. Against the proposition *All goods offered for sale should be plainly marked with their cost price*, the following arguments might be used:

- 1 Such a law would impose hardships on all merchants.
- 2 The law would invite dishonesty.
- 3 To obey the law would be in some cases impossible.
- 4 The law would be difficult, in some cases impossible, to enforce.
- 5 Even if it could be enforced, it would not remedy the evil at which it is aimed.

But each of these is itself a proposition requiring proof. Should the first be supported by several concrete instances of hardship, an opponent might attack them on the ground that they were not typical but exceptional. This would give rise to a new proposition: *Are the instances cited typical?* And so the battle might shift and shift, getting farther and farther away from the original question. The skilled debater foresees this and prepares for it.

Defend or attack any two of the five arguments advanced against the proposition *All goods offered for sale should be plainly marked with their cost price*. Let the plea be written, and not exceed two paragraphs, one for each point argued.

SUMMARY

For convenient reference the suggestions offered in connection with the exercises in this group, together with a few others which doubtless the instructor has offered, are

here brought together. They are cast in interrogative form—first, questions such as one preparing to take part in a discussion or a debate should consider; second, questions such as a judge before whom an argument has been presented might ask.

I QUESTIONS TO BE CONSIDERED IN PREPARING ARGUMENT

1 *Precisely what is to be proved?* In the world of affairs, one is not always given a definitely worded proposition. Even when the question is carefully stated, as is the case in school debates, a close study of the proposition is a first necessity. One must see clearly what is to be done before he can do it. "Define your terms," says the lawyer.

2 *For whom is the argument intended?* The more one knows about those whom he is to address, the easier his task. Who are they? What views do they hold? Why do they think differently from you? May it not be that, after all, their views differ but slightly from yours? That is, may there not be a common ground where you and they can meet in essential agreement? A consideration of such questions as these will give your argument greater directness and economy.

3 *What facts should be presented?* Differences of opinion often fade away when all the facts are known. Debates are won and controversies settled not so much through subtle argument as through plain statement of facts. And since discussion or debate often takes unexpected turns, the storm-center shifting this way and that, he is best prepared who has a broad, intimate knowledge of the subject out of which the question has sprung, even of such parts of it as lie seemingly beyond the limits of the question. In determining what facts should be presented, one must bear in mind those who are to receive them.

4 *What lines of proof should be offered?* There may be but one; there may be many. What are the possible lines? It is not the part of wisdom to accept the first that comes to mind. If you were the "other person," what kinds of argument would appeal to you?

5 *How can each argument be made effective?* Success usually comes not through presenting many arguments but through driving home a few.

6 *What objections may be raised to the arguments presented?* One should not expect plain sailing. His arguments may be attacked. Counter arguments may be presented. Again let this word of warning be sounded: one must study those whom he is to address and try to imagine the way their minds reason. He must study both sides of the question.

7 *What personal faults must be guarded against?* It is easy to antagonize. "The manner in which one argues," an experienced lawyer warns, "is often an argument in itself." He adds, "A man cannot be master of the occasion unless he is master of himself; and he can in no way better win sympathy for his cause than by silently showing that he thinks more of the cause than of himself."

II WHAT THE JUDGE MAY SAY

1 *Precisely what are you trying to prove? What do you wish me to believe?*

2 *Have you stated the case fairly? Have you given me all the facts, or merely such as support you in your contention?*

3 *What makes you think so?* (Judges are not interested in assertions unsupported by proof.)

4 *Who said so?* (Judges are not interested in hearsay. If argument is based upon testimony, they wish to know whether the testimony is that of a reliable person.)

5 *I do not quite understand.* (Judges like clearly stated arguments.)

6 *What of it?* (So many arguments prove something, but not the point in question.)

7 *That depends, does it not?* (Judges are quick to see that what may be true sometimes under certain conditions may not be true always under all conditions.)

8 *Are you not forgetting that "one swallow does not make a summer"?* (Judges do not like hasty generalizations.)

9 *Is the analogy perfect?* (Although judges realize that in reaching conclusions one must often employ comparison, as when we reason that like causes will produce like effects, they insist that the analogy be close.)

10 *Have you thought of all the possible alternatives?*

11 *Is there no higher law?* (The judge likes to have the pleader show that his case comes under a generally accepted law or prin-

ciple; but it sometimes happens that there is a higher law or principle than the one which the pleader cites.)

12 *Should circumstantial evidence so slight be considered sufficient?*

13 *If that is true, would not this also be true, and this, and this, which you know to be false?* (Judges like to test implications in this way.)

14 *Is not that a mere quibble, not solid reasoning?*

15 *Are there no missing links in your chain of reasoning?*

16 *Have you proved precisely what you set out to prove?* (Judges are keen in distinguishing between proof that something is good and proof that it is sufficiently good to be preferable to something else; between proof that a plan is not ideal and proof that its faults are so many that it should be rejected. They note the difference between proof which establishes possibility or probability and proof which establishes certainty.)

17 *I will now hear the other side.*

EXERCISING IMAGINATION

"A lawyer," writes an eminent jurist, "will be much assisted in his practice if he be gifted with strong imaginative faculties. Whether in court or in his office, he is always being called upon to forecast the future. His client wishes him to draw a contract for a certain purpose or in a certain way. How will the other party to the bargain understand, and have a right to understand, the provisions? He is about to argue a cause. What are the claims that may be advanced by the other party?"

Lawyers are not unique in this respect; strong imaginative faculties are an advantage to whoever possesses them. The jurist quoted above implies that such powers are a gift; but no one is wholly lacking in imagination, and whatever faculties one possesses can be trained. The purpose of this section is to suggest a few simple ways in which imagination may be given exercise.

EXERCISE 1

Write a paragraph of about 125 words, patterned after the one quoted. Let it begin in a similar way, but substitute for *lawyer* one of the following: *detective, salesman, military commander, athlete, mechanic, architect, inventor, teacher, manufacturer, statesman*.

EXERCISE 2

In Hawthorne's *House of the Seven Gables* there is a chapter which tells what various people thought and said, one morning, when they found that Hepzibah Pyncheon, an aristocratic old lady living in what was once the proud-

est mansion in town, had turned one of her front rooms into a little store where household necessities were offered for sale — a pathetic confession that she was desperately poor and must earn a living. It is done with great skill.

First let the class make a list of four or five people differing widely from one another, for example a small boy, a postman, a school girl, a mechanic; then decide upon a person, a place, or an object by which two of these people pass. Finally, let each member record the impression made on these people by what they see or hear. The following may prove suggestive:

1. A blind man selling pencils.
2. The open door of a fire-engine house.
3. A booth at a fair.
4. Two automobiles badly damaged in a street-corner accident.
5. A crying boy who has lost his way, appealing to a traffic officer.
6. A girl running to reach school as the last bell rings.
7. An airship making a tail-spin.
8. A touchdown.

EXERCISE 3

"A man interested in the mental condition of those engaged in routine labor asked a Scotch girl in a cotton factory what she thought about all day. She replied that as soon as her mind was free from starting the machinery, she married a duke, and their fortunes occupied her for the remainder of the day." This quotation from Dewey's *How We Think* brings to mind a series of comic pictures which appeared in certain newspapers recently, beneath each of which were a few sentences telling in soliloquy what the elevator man thinks about, the traffic policeman, the goldfish, etc.

Choose a person, an animal, or an object. Write a soliloquy, about ten lines, telling what passes through the mind of the person or animal or the object personified, on some given occasion. Here are suggestions:

A statue in a park on a rainy day; a taxicab driver, waiting for a fare; a lone fisherman on a river bank; a waiter standing behind a diner; a church weathervane on a Sunday morning; a boy sitting near a window in a schoolroom; an elephant in a circus parade; a parrot in a bird-store window; a penny lying in the street; a "sandwich" man; a messenger boy.

EXERCISE 4

Beginning with one of the following sentences, go right on. Never mind if you do not know what led up to the sentence. Keep going until you have written at least 150 words, then stop abruptly. Imagine dialogue if you wish.

- 1 The taxicab stopped before a shabby little house in a narrow street.
- 2 The next morning the camp was in an uproar.
- 3 Intense curiosity now made me forget my troubles.
- 4 We found her giving these little people their noonday meal, hot soup and bread.
- 5 But it was too late.
- 6 Peter is a hero today.
- 7 The French window in the rear opens cautiously and Miller stealthily slips into the room.
- 8 This is the Fourth of July, but little Will Smith has decided to spend the day in bed.
- 9 I walked up the rickety stairs, my heart in my mouth, and knocked at the door.
- 10 It was the most romantic spot imaginable.
- 11 "But I have left my dog behind!" shrieked the Duchess.

EXERCISE 5

Sometimes on the street or in a crowded train one catches a sentence, or perhaps merely a fragment of a sentence, which excites his curiosity and sets his imagination at work. The clue may be very slight, yet invention comes to his aid, and a train of incidents, comic or tragic, is suggested. Imagine that you have heard merely the tip-end of a con-

versation, the concluding sentence — one of the fifteen found below. Using your ingenuity, construct a narrative concluding with this tip-end. Two hundred words may suffice, if you are clever; you must not use over four hundred. Begin abruptly; use the first person.

- 1 I wish now I had stayed at home.
- 2 And that's how I earned my first dollar.
- 3 He looked at Tom, then at Polly, smiled, gave a long whistle, and said, "Nothing."
- 4 The ghost was eating a doughnut.
- 5 Mustering every ounce of courage, I threw open the door — and found the room empty.
- 6 Moral: Don't brag.
- 7 Now what would you have done?
- 8 But remember that I was only a little girl.
- 9 It wasn't Jim at all, but a total stranger!
- 10 Don't ask what happened next, for at that moment I fainted.
- 11 The next morning he was gone. I have never seen him since.
- 12 Nobody was looking, and so — and so — I put it back.
- 13 That is what I consider a "close call."
- 14 And so we caught the train after all.
- 15 I laugh every time I think of it.

EXERCISE 6

Write a dialogue in which the conversation is so managed as to reveal, without directly telling, something about the speakers. Here are suggestions as to what might be revealed: that one of the speakers is a policeman, the other a man just learning to drive a car; that the speakers differ in age, education, or wealth; that the speakers differ in temperament; that one of the two is blind; that one or both are hungry, ragged, or frightened; that one is craftier than the other. Do not tell the purpose of the dialogue, nor who the speakers are; let your classmates guess.



EXERCISE 7

"So, Sandy," he said, in hollow tones, "we meet again!"

"How did you know?" demanded Tommy, frowning, and then they tried to stare each other down.

This scrap from one of Barrie's novels reminds that the manner in which things are said may be as important as the words actually spoken. There are twenty ways of saying Yes. So the novelist accompanies dialogue, sometimes, with a running explanation of how the words are uttered, calling attention to little gestures and to facial expression, and even indicating the mood of the speakers. Keep this in mind while inventing a dialogue to fit one of the following requirements:

1 A dialogue in which one person is trying to get information from another who is unwilling, or perhaps not wholly able, to give it. For example, a mother is trying to "worm" from her son a complete, consistent account of something that has happened to him, a few details of which he would prefer not to reveal; a policeman is questioning a small boy who has lost his way; the owner of a newly purchased car asks a somewhat dull man about the contrivances she finds on the instrument board; a pupil is explaining to a teacher why he has not prepared his lesson. Do not reveal who the characters are; let your classmates guess.

2 A conversation between characters in a play or a novel, or between real people and story-book people. Here are suggestions: Rip Van Winkle and Leather Stocking; Robinson Crusoe and a Boy Scout; Brutus and a character in a picture-play; Wonderland Alice and Lewis Carroll; Paul Revere and the master of Roland (*How They Brought The Good News*); Katrina van Tassel and the Baron von Landshort's daughter (Irving's *A Legend of Sleepy Hollow* and *The Spectre Bridegroom*); two characters from *Mother Goose*; two or more characters from any novel, and the author who created them.

EXERCISE 8

The door opened and in walked —. As you read this fragment of a sentence, what does your imagination do with the word *door*? Because there are millions of doors in the world, giving entrance to many different kinds of rooms, there is no telling what door anybody's imagination may pick out. What does your imagination supply after *walked*? Complete the sentence. Then add two or three more sentences describing the person your imagination has pictured. It will be interesting to note what various imaginations select. The class should decide, after the descriptions are read, who has given the most vivid portrait.

EXERCISE 9

Repeat the experiment tried in the preceding exercise, but with this change: Let the class agree upon a particular door. Who the person shall be that is to enter, the individual may decide. The description should be condensed into about fifty words. The class should decide, as the descriptions are read, who has given the most vivid portrait.

EXERCISE 10

In the section entitled *Sequence Trails* is a paragraph describing the emotions and actions of Robinson Crusoe upon discovering a naked footprint in the sand. The longer one studies this familiar passage, the more he is forced to admire the skill of Daniel Defoe. It was not an easy task to imagine in such detail what a man who has lived long on an island, which he thinks contains no other human being, would do under such circumstances. How well it is done!

Beginning abruptly, write a paragraph or two patterned after Defoe's narrative, either taking a real experience, if you have had one which caused you surprise, deep fear, or perplexity, or inventing an experience. Here are hints:

1 You find upon awaking that you are in a hospital ward. How you came there, you do not remember, at least not for some time.

2 On entering the house, one day during your parents' absence, you find, thrown carelessly over the back of a chair in the dining-room, a —, which you are sure belongs to no member of the family.

3 Opening a letter, you find it is from a law firm announcing that an entire stranger has left you a large sum in his will.

4 You suddenly realize that the boat in which you have been taking a nap has slipped its moorings and is drifting out to sea.

EXERCISE II

A well known teacher of dramatic art states that his greatest difficulty is to get young actors to exercise imagination in an intelligent way. To accomplish this end, he has invented drill exercises of many kinds. Here is one:

"Suppose you were preparing the stage to represent a dining-room which is near a parlor in a middle-class house. How would you indicate that the room was a dining-room, that it was near a parlor, and that it was in a middle-class house?"

Write a paragraph of ten or fifteen lines describing one of the following interiors. Employ the present tense. Begin, if you wish, with some such sentence as this: *As the curtain goes up, we see —*. Go into details.

1 An attic in a deserted farmhouse on a clear night.

2 A dining-room in the summer home of a millionaire, just after it has been looted by burglars. Time, early morning, August.

3 The office of a wealthy manufacturer, a golf enthusiast, who has a son in Cornell and a daughter in Wellesley.

4 The living room in a small flat, in the poorer section of a large city.

5 A farmhouse kitchen, New England, 1775.

6 A village store owned by a man none too shrewd, in fact unfit for business. Time, six o'clock on a September evening.

7 A cave, occupied by an inventor, who has been cast away on a tropical island.

EXERCISE 12

Give, in not more than 200 words, a snap shot portrait of one of the following. Imagine, if you wish, that the person described is a character in a play. Use only such evidence as the eye receives.

1 A loafer, about twenty-five, not in good health, careless of personal appearance.

2 A Boy Scout, thirteen, who has grown rapidly, tired out near the end of a long hike.

3 A tourist from another land, about forty, well educated, not very rich.

4 A boy who eats too much, fifteen, sleepy, ill-mannered, careless of personal appearance.

5 A girl of eighteen, athletic, fond of fun, a favorite with all; parents well-to-do.

6 A postman, about sixty, good-natured; has had no other employment for many years. (Use as title not *The Postman*, but *Mr. Neilson*, or some other name. Your portrait must show that the person described is a postman, that he is about sixty, that he is good-natured, and that he has long been employed as a postman. In performing this task, you may, if you wish, imagine the postman doing some character-revealing or occupation-revealing thing at the time you "snap" him.)

EXERCISE 13

"There are no adventurers like coin of the realm," writes James M. Barrie in *Sentimental Tommy*. Take a coin from your purse. Where has it been since it left the mint? What different things it has purchased! How

many different persons have possessed it! What stories it could tell! Make the coin talk to you, and write down what it says.

EXERCISE 14

Here are three news stories, and a few lines from a travel letter which appeared recently in a newspaper. How do they affect your imagination? For example, when you read the lines from the travel letter, are you tempted to imagine how it happened that the terrier slipped aboard the ship, and also what became of him? What an adventure! Can you not see possibilities for humor in the wonderful well-drilling item? It would make a fine climax for an extravagant yarn. Can you not picture the fifty chicks in their post-office home? Where are they now?

Do something with one of the three news items or with the travel incident. At least tell what possibilities for story telling you see in it. If you feel impelled, write the story. You may cast the story in letter form, if you wish.

There were three little dogs on board, two Pomeranians — one black, the other white — and a Pekinese, who had French maids to take care of them and walk them up and down the deck. Another dog, much larger, was a stowaway who somehow or other slipped on board at the Boston dock. A passenger who knew said that he was a valuable Welsh terrier. He looked into everybody's face as if he were trying to find his family, and I hope he will when the ship takes him back.

— From a travel letter in the *Hartford Times*.

WATER LIFTS DRILLING OUTFIT

MOUNTAIN POOL, Wis. — Anthony Blink, a well-driller, reports the strangest experience he has ever had in thirty years of well digging. He was boring a well on a farm near here, when he struck water that came in so strong a stream that it raised to a height of more than forty feet in air his whole boring outfit, which weighs over half a ton. A stream that reaches to the second story of the farm buildings is still continuing to come from the well.

CHICKS WORRY POST-OFFICE *Fifty Feathered Orphans Await An Owner at Stamford*

Special to the *New York Times*

STAMFORD, Conn., June 21. — Postmaster John J. Bohl and his staff here have been chicken raisers since last Wednesday. A misdirected consignment of fifty chickens was sent here from Frenchtown, N. J., and the local postal authorities have been unable to locate the addressee. Meantime a coop has been extemporized in the Post-office and the Postmaster and his staff are taking care of the chickens pending decision what to do with the fifty leghorns and barred rocks. Mr. Bohl says it would not be fair to the chickens to send them to the Dead Letter Office.

**ANY BALLOONS TIED
TO YOUR AUTOMOBILE?**

If any one notices a large red auto passing, behind which there are bobbing in the breeze a bunch of toy balloons, the police department would appreciate it if the pedestrian would call the fact to the attention of the owner, and ask him to drive to headquarters. Elias Silver, peripatetic peddler, while at the circus grounds, became tired of holding down his stock of balloons and supporting his leather bag of coins. He kept a handful of balloons and tied the huge bundle of reserve stock to the rear axle of a car parked just behind him. The bag, containing a considerable amount in dimes and quarters, he also tied to the axle. When he had sold out the handful of balloons, he turned to replenish his supply, but the car was gone.

EXERCISE 15

Invent a story-plot suggested by one of these advertisements, or by some other advertisement that has caught your eye.

\$1,000 for you

If You Know

ELBERT GARGOYLE

Information concerning Elbert Gargoyle, formerly of Canterbury, England, is wanted in connection with the closing of an estate. This reward will be paid for information and establishment of his present whereabouts, if alive; or if dead, for information and proper proof of the date and place of his death.
THE BLANK TRUST COMPANY, 27-29
SOME ST., NEW YORK.

UMBRELLA — Left somewhere, a black silk umbrella, often lost, but hitherto always returned. It has a black bone handle, carved like a greyhound's head. C. H. Clark, "Courant."

LOST: PARROT. Flew from window at North 25th St. and Blank Ave. Wednesday p. m. \$5 reward, return. Mrs. WHEN, 2000 North 25th, apartment 207.

BLACK PERSIAN CAT

Fell from window of Southumbria. If found, please return at once, for she has three kittens. Suitable reward. Apartment EF, Southumbria, 743 South 555th St.

EXERCISE 16

Write a news story to go with one of these headlines:

CHILDREN AT CIRCUS PARTY

*Ringling Brothers Entertain Thou-
sands from City Institutions*

**STRANGER GLITTERING
WITH DIAMOND RINGS
PRESENTS AUTOMOBILE
TO POOR CLERK**

BURGLAR SENDS BACK \$1,000
*Returns Money Order and Rail
Tickets with "Regrets"*

FISH FOR JEWELRY IN WELL

A LAMB IN A TAXICAB

**CHURCH PAINTED BY MEM-
BERS**

**GIVES HOUSE TO OLD
TENANT**

BEEHIVE ON A TROLLEY CAR

EXERCISE 17

Invent a narrative to match one of the following titles. Three hundred words will suffice.

Too Late. Outwitted. When the Engine Stalled. Trapped. He Laughs Best Who Laughs Last. It Never Rains But It Pours.

EXERCISE 18

Here are a few "situations" challenging your ingenuity. Without actually writing a story, tell how, using one of these situations, a plot might be developed.

1 A street waif, one cold night, crawls into an automobile near a restaurant and rolls up in the blankets to get warm. He means to stay there only a few minutes, but he falls asleep.

2 A troop of Scouts are off on a hike. Following the ridge of a wooded hill, they come to an open space, a steeply sloping field in which there are many boulders. Boy fashion, they are seized with the idea of loosening one of the boulders and letting it roll down into the valley.

3 Held up by an amateur footpad while riding through a forest, a gentleman explains that the large sum of money he is carrying belongs to a banker. If he returns with the story that he has been robbed, the banker will think he has merely hidden the money. He begs the footpad to be so obliging as to shoot holes, a lot of them, in his coat, that he may show these as evidence of a fierce struggle.

4 An eccentric gentleman wills to his nephew an iron box containing fabulous wealth, but also containing dynamite arranged to explode when the key is turned in the lock.

5 A gentleman, noticing some boys flying a kite near a church with a lofty spire, tells them that once when he was a boy he succeeded in fastening the end of his kite string to the tip of a steeple, and that the kite staid up for two days. No, he did not climb the steeple. Boys nowadays, he thought, were not so clever as they were in the days of his youth.

6 The boys mentioned in 5 having succeeded in mooring their

kite to the spire-tip, the gentleman offers a reward of five dollars if they will get the kite down before night. They are not to enter the church.

7 A man, late in the evening, steps into a telephone booth in a drug store. While he is busy getting toll line, the store is closed for the night.

8 Skipper Jones finds a floating island and tows it to port.

9 Mr. Sniffins steals the Gulf Stream.

10 Through a combination of circumstances, you find yourself in a strange city with but seventeen cents in your pocket.

11 It is rumored that you have fallen heir to a million dollars. A week later it is discovered that the rumor is groundless; but in the meantime —

12 You see smoke coming from an upper window in the house next door.

13 You learn, while standing on Main Street, that the suitcase a stranger has asked you to take charge of while he does a brief errand contains a bomb that will explode in ten minutes.

EXERCISE 19

A vizier who had displeased the Sultan was condemned to be imprisoned for life in a high tower from which escape seemed impossible. One night his wife came to the foot of the tower, weeping bitterly for her husband. When he heard her, and knew who it was, he called out softly, "Do not weep, for I may yet be saved, if you will do as I bid you. Go home, and bring with you when you come again a live black beetle and a little butter. Bring also a ball of fine silk, a ball of thread, a ball of stout twine, and a coil of strong rope." His wife went, and quickly returned with all these things.

"Now touch the beetle's head with butter," said the vizier, "and tie one end of the silk thread round his body and put him on the tower directly beneath my window."

All this was quickly done. The beetle, thinking from the smell of the butter that there must be a store of it above, crawled straight up till he came to where the vizier stood. In this way the prisoner got hold of one end of the silk. But this had been tied to the thread, and the thread to the stout twine, and the twine to the rope. When the vizier had pulled up the rope, he fastened

one end of it inside the tower, then slid down to the ground, and under cover of darkness fled.

How the vizier displeased the Sultan, how long the vizier had been in prison, what was his fate after his flight — these and many other questions the story teller leaves unanswered. The main interest, he knows, lies in the clever means by which the vizier makes his escape. He does not wish to weaken this interest by giving details. But the story, for this very reason, provides admirable opportunity for exercising the imagination. Let each member of the class take one of the following problems:

1 Describe the tower as you see it, together with the immediate surroundings, in such a way as to satisfy the curiosity of one given to asking many questions.

2 Give the note which the vizier left behind upon making his escape.

3 Describe in detail the efforts put forth in finding and catching the beetle.

4 Give in detail the conversation between the vizier and his wife.

5 Tell what other plans for escape the vizier considered.

6 Tell what the vizier had done to displease the Sultan.

7 Picture graphically the rescue scene. If you wish, be comic.

8 Picture the personal appearance of the vizier. How old was he?

9 The keeper of the tower reports the escape. Picture the scene.

10 Give a newspaper account — strictly modern — of the escape.

11 Make a play of the story, in three scenes.

12 Draw one or more illustrations to go with the story.

EXERCISE 20

Study, for at least five minutes, the illustration entitled *The Last Drop from his Stetson*. Begin with the landscape — a dry, sandy region where nothing grows but sagebrush; buttes in the distance; a cloudless sky. Then study the



THE LAST DROP FROM HIS STETSON

well-saddled horse, so evidently a fine animal in which his master takes great pride. Now note closely the dismounted rider — his posture, his cowboy costume, but particularly his countenance. What traits of character does it suggest? For another five minutes, let your imagination do what it will with the picture. Why is the last drop from the canteen being sacrificed? Is the rider's life in danger? What is passing through the cowboy's mind? Is he thinking of incidents which led to the present situation? Is he planning what to do next? Now take twenty minutes to do one of the following: (1) Write a soliloquy by the cowboy; (2) outline the plot of a short story suggested by the picture.



COURSE 4

CORRESPONDENCE AND SECRETARIAL WORK

BUSINESS LETTERS

SECRETARIAL WORK

SOCIAL LETTERS

THE BUSINESS LETTER

Courtesy is not a term universally associated with business. A study reveals, however, that in the letters sent out by houses of national prominence good breeding is plainly evident; and in general it may be safely said that, so far as correspondence is concerned, the business world grows politer year by year.

The stationery used by the more successful firms is carefully chosen, a compliment to those who are to receive letters. The general appearance of the page, from neatly printed heading to signature, is a model of painstaking effort, the typing clear, the margins liberal, the indentions carefully preserved. "This letter," the writer reasons, "represents me. I should not wish to go to the person to whom it is addressed unless I were neatly and correctly attired. My letter must not be shabby in appearance." Courtesy is shown in the language employed. It is simple and direct, like that used by the well-bred in conversation. Finally, the good letter is free from slang, boastfulness, brusqueness, flattery, paraded cleverness, and whatever else is not in good taste. It is calculated to convey the impression that the sender is a gentleman (or lady), and that he regards the one addressed as equally well-bred.

The perfect clearness of the good business letter is as noticeable as its air of courtesy. Vague statements are not found, for experience has taught how costly they are likely to be. In no other field of composition are the penalties for careless thinking and slipshod expression

greater or more immediate. The letter must say precisely what its writer intends it to say, so simply and directly that there can be no misunderstanding. When we consider that a busy executive may dictate a score of letters in a single morning, each a problem requiring careful consideration, we realize that clearness—accuracy in subject matter and expression—calls for a high degree of skill, rarely gained except through years of practice.

A third characteristic is best indicated by the word economy. Economy does not necessarily mean brevity; a letter may properly contain ten lines or ten pages. It does not mean the employment of abbreviations, contractions, and other cheap time-saving devices. Rather it means that irrelevant matter is excluded; that the necessary items, each usually in a separate paragraph, are presented in the order in which the reader needs them; and that ten words are not employed where five will do as well.

Nearly all that has been said about the characteristics of a good business letter—courtesy, clearness, economy—is implied or directly stated in the following sentences from a manual of correspondence used by the secretaries and agents of one of our largest insurance companies: "Think of your reader as sitting in place of your stenographer. Talk to him simply, directly, without wasting words."

EXERCISE I

1 A certain business man omits from his letters the customary *Dear Sir* and *Yours truly*, on the ground that they perform no useful service. If you were his partner, what should you say to him?

2 A member of a business firm advocates cutting expenses by employing a cheaper grade of stationery. If you were a member of the firm, what arguments should you advance to show him that to do so would be inadvisable?

3 In case letters are to go to uneducated people, is there any need for fine stationery and for care in expression?

4 In other parts of this manual attention is called to the necessity of keeping in mind, when one is writing, the person for whom the message is intended. Is this especially advisable in writing a business letter?

5 If you will examine the letters you receive from your friends, you will note that each letter is stamped with the writer's personality. Can there be any such thing as personality in a business letter?

6 Why, in general, should business letters be brief?

7 Can you imagine cases where lack of clearness in a business letter might prove costly?

8 Of what use in a commercial high school is a course in literature?

STATIONERY. Letters sent out by business houses are usually typewritten on sheets eight and one-half inches by eleven, though for brief notes sheets half as large are common. White is the prevailing color. The quality of the paper is, almost without exception, excellent.

LETTERHEAD. The printed letterhead at the top of the first sheet gives the name of the firm, its address, and sometimes additional information such as the nature of the business conducted and the names of the officers of the firm. The tendency today is to keep the letterhead simple, not to crowd in advertising matter. Many busi-

ness letters, of course, are written by private individuals whose stationery may or may not have the home address printed at the top of the sheet; but printed headings for "home" stationery, a great convenience, are growing in favor.

HEADING. This term is applied to the sender's address and the date of the letter, items which appear near the top of the sheet. When a letterhead is used, merely the date remains to be typed or written. The date is placed to the right, about halfway between the last line of the letterhead and the first line of the inside address. It should not extend into the margin preserved at the right-hand side of the sheet. Practice is required, where the letterhead is not employed, to arrange the items in such a way as to avoid a crowded appearance. Usually three lines are needed for the items. Two arrangements are followed, the "oblique" and the "block." The oblique is considered more polite. No punctuation is necessary at line-ends except the period after an abbreviation, yet placing a comma at the end of each line save the last cannot be called incorrect. It is considered better form, if it can be done without crowding, not to abbreviate Street and Avenue. To write 6/24/1923 for June 24, 1923 is not permissible.

Oblique arrangement

102 Wickford Street
Jamestown, Tenn.
June 24, 1923

Block arrangement

102 Wickford St.
Jamestown, Tenn.
June 24, 1923

INSIDE ADDRESS. The address of the person or firm to whom the letter is to be sent is placed a few spaces below the date, beginning at the left margin. In a business letter the address should be complete. Usually it calls for three lines. If the block arrangement has been followed in the

B.D. Williams & Company

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New York City

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309 TO 347 8TH STREETS

EATON, CRANE & PIKE CO.

MANUFACTURERS OF
FINE WRITING PAPERS

SOLE MANUFACTURERS AGENTS FOR

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LETTERHEADS, ENVELOPES, AND LITHOGRAPHIC PAPERS

PITTSFIELD, MASS.

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BY PANAMA-PACIFIC
INTERNATIONAL EXPOSITION
GRAND PRIZE
MEDAL OF HONOR
Cyclopedia of Paper

SOLE-DEAL
HIGHLAND
LINEN

BRANCHES

NEW YORK
CHICAGO
BOSTON
SAN FRANCISCO
PHILADELPHIA
TORONTO CANADA

WELL-DESIGNED LETTERHEADS

heading, it should be used, for the sake of uniformity, in the address. The same method of punctuation is recommended — no punctuation at line-ends, except the period following an abbreviation. Many still prefer, however, to place a comma after each line except the last.

Difficulty is sometimes experienced in determining how to write the name of a person who bears a title, as Professor or Doctor, and how to indicate the position of a person who is an official. The following models illustrate common usage:

Mr. Clement C. Hyde, Principal
Public High School
Hartford, Conn.

Professor Gustav A. Kleene
Trinity College
Hartford, Conn.

Messrs. Howe and Whye
Attorneys-at-law
14 Legal St.
New York

Hon. Preston Peacemaker
Senate Chamber
Washington, D. C.

The Misses Clark and Galbraith
1002 Park Avenue
Toledo, Ohio

Box 54, The Times
Hartford, Conn.

Tiffany and Company
Fifth Avenue and 37th St.
New York

Mr. Charles D. Field
The Whitfield Company
Meadowbrook, Illinois

Mr. Burton P. Twichell
Dean of Students
Yale University
New Haven, Conn.

Dr. Frederick L. McKee
Unity Building
86 Pratt Street
Hartford, Conn.

President William A. Neilson
Smith College
Northampton, Mass.

Chairman of Committee on
Admission
Williams College
Williamstown, Mass.

203 Sigourney St.
Hartford, Conn.
March 7, 1923

(Mr. George H. Browne)
Browne & Nichols School
Cambridge, Mass.

My dear Sir:

The question which you ask in your letter dated
March 3 has been referred to Mr. Henry Chamberlain

E. D. CHADWICK
47 WEST FIRST STREET
BOSTON, MASS.

March 7
1923

Mr. George H. Browne
Browne & Nichols School
Cambridge, Mass.

My dear Sir:

The question which you ask in your letter dated
March 3 has been referred to Mr. Henry Chamberlain of
Round Pond, Maine. Mr. Chamberlain has lived for a

TEACHERS COLLEGE
COLUMBIA UNIVERSITY
NEW YORK

March 7, 1923

Henry Holt & Co.
19 West 44th St.
New York

Attention of
Mr. Butler

SALUTATION. The salutation is placed a space or two below the address, beginning at the margin. In a business letter it is invariably followed by the colon. The salutations most commonly used are these:

Dear Sir:	Ladies:
My dear Sir:	Dear Madam:
Gentlemen:	My dear Miss Blank:

My dear Sir is a trifle less formal than *Dear Sir*. *Gentlemen* is used invariably in a letter to a business house, except when the members of the firm are ladies. *Dear Madam* is a correct salutation whether the woman addressed is married or single. *My dear Miss Blank* is less formal and is preferable, in a letter to an unmarried woman, if the person addressed is known, or if she is young. In a letter to a person or firm whose name is unknown, as may be the case when one writes applying for a position advertised in a "Wanted" column, *Dear Sir* or *Gentlemen* or *Dear Madam* is used as circumstances suggest. *Ladies and Gentlemen* would be used in a letter to a society, club, or association in which there are both ladies and gentlemen.

BODY OF THE LETTER. The margin at the left, established by the first line of the address and the first line of the salutation, is preserved with care. In the good business letter it is at least an inch and a half wide, and often, particularly if the letter is brief, much wider. The margin at the right is of the same width or a little narrower. Naturally it cannot be preserved so accurately, yet there should be no appearance of crowding.

Indention is used in letters as in other compositions to mark the beginning of a paragraph. The indentions should be liberal. Firms employing the block arrangement in the address sometimes prefer to omit all indentions and double

space between paragraphs. The double-spacing between paragraphs is common, but the omission of indentions is less desirable and in many offices is not permitted. In-

Would it be possible for us
to see a copy of your book when it is
printed?

Very truly yours,

HARTLETT ORR PRESS

LES-MM

L. B. Sigfried

If we can be of further assistance to you at any
time please feel free to call upon us.

Yours very truly,

EATON, CRANE & PIKE COMPANY

F. B. White

MM

F. B. White,
Dealer Service Department

Should you find that the enclosed pamphlet does not
give all the information desired, I hope you will feel
free to write to me again.

Yours very truly,

Mica C. Holbrook

Secretary to the Treasurer

ENDINGS OF BUSINESS LETTERS

dentions are rarely omitted in a letter written upon "home" stationery, and never when the letter is penned.

LEAVE-TAKING. The complimentary phrases used in leave-taking are few, so far as business letters are concerned. Either *Yours truly* or *Yours very truly* will apply in nearly every case. The leave-taking, coming about two

spaces below the body of the letter, begins, when commercial stationery is used, about midway between margins. It is followed by the comma.

SIGNATURE. The signature is placed a space or two below the leave-taking and ends near or at the margin. It is not necessary to place a period after it. Even in the typewritten letter the signature should be penned. If for any reason the name of the sender is typed or penned by a stenographer, the stenographer's initials are placed beneath the name. A woman, when signing a business letter, uses the name by which she wishes to be addressed in correspondence. She places *Miss* or *Mrs.* in parenthesis before her name. If neither (*Miss*) nor (*Mrs.*) appears, it is assumed that the writer is unmarried.

Often one sees in a business letter, usually a space or two below the signature and near the left margin, initials such as these: ABC/LF. The initials to the left of the oblique line are those of the one who dictated the letter; those at the right are those of the stenographer. In addition, one may sometimes see, beneath the initials, *Enc.* or *2 Enc.* This means that the letter is accompanied by one or two enclosures. Still other data may be given. For example, one may find, most commonly a space or two below the date-line, the words *Attention of Mr. Blank*. This indicates that though the letter is addressed to a firm, it should be referred to Mr. Blank. In the left-hand upper corner we may find *Concerning* or *Re* or *Subject*, followed by a word or two telling the general subject of the letter. The reason for this becomes apparent when one remembers that every important letter is filed for possible future reference. The clerk sent to the files to get a certain letter can more readily find it because of this guide.

THE LETTER PICTURE. Letter picture is a name sometimes given to the general appearance of a letter page.

The picture is good if margins are liberal and well kept, the spacing uniform, and the typed or penned matter properly placed. Each business office has its rules for such matters. Here are a few rules more or less common with well-trained typists:

1 A new paragraph should not begin within two lines of the bottom of a page.

2 Where more than one sheet of paper is used, the pages should be numbered, the numeral being centered at the top of the second and the succeeding sheets.

3 The last page should contain at least three lines of writing besides the leave-taking and the signature.

4 The normal margin at the bottom of the page should be at least an inch, when commercial sized sheets are used.

5 The normal side-margin when full-sized letter-sheets are used is an inch and a half. It may be wider if but one sheet is used and the letter is brief, for the body of the letter should be centered.

6 In a single paragraph letter it is sometimes desirable not only to use wide margins but to double-space the lines.

SUPERScription. This term is applied to what appears on the envelope. The main essential is that the post-office be given the information necessary to insure the letter's prompt delivery, or its return to the sender in case the one to whom it is addressed cannot be found. Even in social correspondence, envelopes bearing a printed return address, placed either in the upper left-hand corner or on the back in the angle formed by the flap, are commonly used. To address an envelope in such a way as to make it present a good picture, each line properly placed, is an art gained through practice. Although in strictly commercial, typewritten correspondence the block arrangement is gaining in popularity, the more artistic oblique arrangement is still considered politer. Punctua-

E. D. CHADWICK
47 WEST FIRST STREET
BOSTON, MASS.

The Harvey & Lewis Co.
1148 Main St.
Bridgeport
Connecticut

c/o Mr. John E. Blake

Box 57, The Times
Hartford
Connecticut

Please forward.

Mrs. James P. Wolley
Winsted
Illinois
R. F. D. 98

Brown, Thomeon & Co.
768 Broad St.
Manchester
Attention of Mr. Clarke
New Hampshire

WELL-ADDRESSED ENVELOPES

tion at line-ends is unnecessary, except for the period after an abbreviation.

The niceties of letter writing are best studied through models. A collection of letterheads is easily made. Local business houses, and sometimes printers, give specimens willingly. Typed business letters are not so easily obtained, yet it ought not to be difficult to get twenty specimens in a week or two, and in time the collection will grow large enough to fill a scrapbook. Such a collection will reveal that there are styles in letter writing, and in matters of style, it should be remembered, not all is commendable. This, however, will in general be found true, no matter how styles differ: the more successful business houses send out good letters. They are careful to use good paper and a neat letterhead—often one designed by a printer who has a wide reputation for artistic work. They are careful that the letter-page present an attractive picture. The wording of the subject matter is characterized by courtesy, clearness, and economy.

EXERCISE 2

1 Although white letter-paper is most common, it is not universally used. What colors have you observed? Is there ever an advantage in colored stationery? Which do you prefer, a dull or a glossy finish?

2 Why, in a letter of more than one page, is the letterhead used for the first page only? What arguments for and against printed advertising on a lettersheet can you give? On stationery used for both social and business correspondence, where do you like to see the printed address placed? What advantage, if any, is there in having the names of the members of a business firm given as a part of the letterhead?

3 Which form of heading do you prefer, the oblique or the block? Why do typists like the block? What difficulties do you experience in giving the heading a neat appearance? Do you prefer two lines or three? In what order should the items be

given? Why should letters always be dated? Why is it impolite to substitute 6/24/1923 for June 24, 1923?

4 Why in a business letter should the inside address be complete? Does it differ in any way from the address given on the envelope? Where, in relation to the heading, should it be placed? What is the proper title to give a school principal, a college professor, a college president, a doctor, a senator, a firm in which the partners are ladies, a law firm? What do you find to criticize in the models given?

5 Where, in relationship to the inside address, should the salutation be placed? What words in the salutation should begin with a capital? What punctuation should follow it? What is the proper salutation to use in a business letter to each of the following: a firm the members of which are gentlemen; a firm the members of which are ladies; a married lady; an unmarried lady; a society or club including both ladies and gentlemen; a person or firm whose name is unknown, as is likely to be the case where one applies for a position advertised in a newspaper?

EXERCISE 3

1 Where, in relation to the margin, should the first line of the body of the letter begin? How wide should the margin be? Should the width of the margin vary with the size of the letter-sheet? Is double-spacing between paragraphs desirable in a penned letter? What is the best thing to do if the letter is very brief and the letter-sheet of commercial size? What should the writer do if he finds upon reaching the bottom of the page that nothing remains but the leave-taking and the signature?

2 Where should the leave-taking be placed? What are the more common forms? What other forms have you observed? Should *truly* begin with a capital? What punctuation mark should follow the leave-taking?

3 Where, in relation to the leave-taking and the margin, should the signature be placed? Why should it be legibly written? If a dictated letter must be mailed without the writer's signature, is it sufficient for the secretary to type his name? Why are business letters sometimes signed with both a typed and a penned signature? Why sometimes is a letter signed with both the firm name and the writer's name? In what way may a lady indicate how she wishes to have letters to her addressed?

4 Why is it desirable to indicate who typed the letter, and how is it indicated? What aid to the filing clerk is sometimes given? How, in a letter addressed to a firm, does one indicate for what member of the firm it is intended?

5 What items must appear on the envelope, in what order, and where should they be placed? Why is a printed return address desirable? What difficulty do you experience in giving a good appearance to an addressed envelope?

EXERCISE 4

Place on the blackboard a representation of a business letter-sheet drawn to scale, making the width about twenty inches. Then indicate by means of straight lines the correct position of the preliminary parts (heading, inside address, salutation), the body of the letter, and the concluding parts (leave-taking and signature). A simple way of making an enlargement to scale is suggested in the diagram on page 208, the smaller rectangle being made by tracing the outline of a lettersheet.

EXERCISE 5

Perform one or more of the following tasks as the instructor may indicate:

1 Place on the blackboard representations of two or more commercial envelopes drawn to scale. Indicate by means of straight lines the correct position of each item which appears on a fully addressed envelope.

2 Get, from whatever source you please, five addressed envelopes and criticize them. Consider the following points: completeness of the address, correct placing of items, punctuation, general appearance.

3 Address five envelopes to as many different firms which advertise in some newspaper or magazine. For envelopes, you may substitute slips of paper cut to the proper size.

4 Address five envelopes (or slips of paper cut to represent envelopes) for letters in reply to as many advertisements found in the "Wanted" columns of a newspaper. Try to find advertisements signed in different ways.

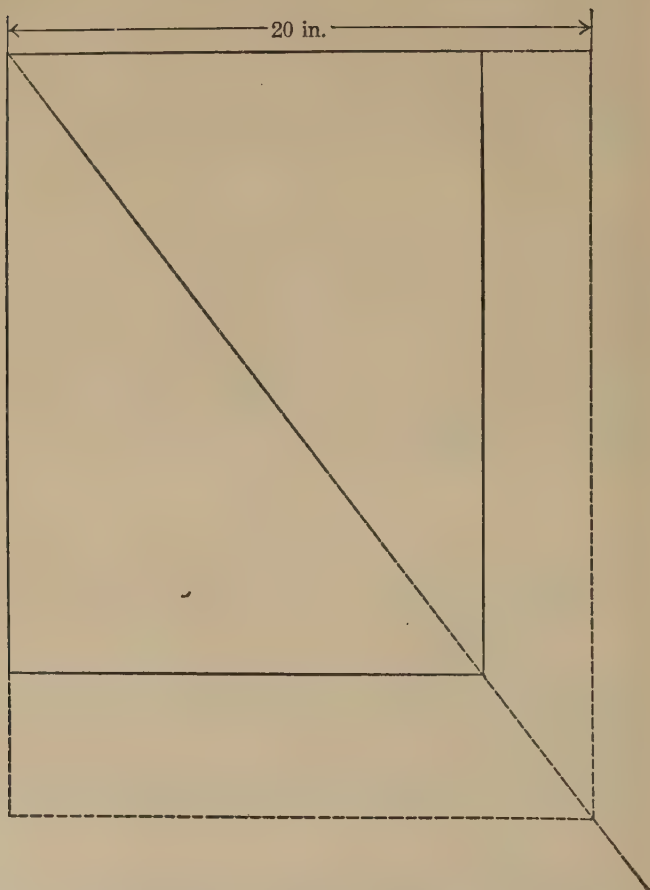


DIAGRAM SHOWING METHOD OF DRAWING AN ENLARGEMENT OF A
LETTER-SHEET

5 Give a three-minute talk on the addressing of envelopes. Cover as many points as you can. If it is convenient, interview a postman before giving the talk.

EXERCISE 6

Come to class prepared to write on the blackboard the preliminary parts (heading, inside address, salutation) and the first line of a letter. The instructor will indicate in a general way the place from which the letter is sent, the person or firm to which it is to go, and whether the block or the oblique arrangement is to be followed. Straight lines should be used to indicate the outline of the letter-sheet. The purpose of this exercise is to test the thoroughness with which you have studied the models given in the book.

EXERCISE 7

It is possible that the members of the class can think of more questions to add to those here given. When the list has been thus supplemented, it would be of practical value if answers should be prepared by an investigating committee.

1. In what sizes do the stamped envelopes sold at the post-office come, and what do they cost? 2. Can one order, through the post-office, envelopes bearing his home address? 3. What becomes of misdirected letters? 4. What can one do if he finds that an important letter which he has mailed has not been received by the one to whom it was addressed? 5. May anyone who so chooses have his mail delivered to him at the General Delivery window, or have it placed in a rented post-office box, instead of having it delivered at his home? 6. What is the safest way of sending money by mail? 7. What is a registered letter, and what are its advantages? 8. What is a special delivery letter, and what are its advantages? 9. What constitutes "first-class" mail matter? 10. Are the postal rates the same for letters to different foreign

countries? 11. May one write what he pleases on a post-card? 12. What documents giving information concerning the post-office are published by the Post-office Department, and how may they be obtained?

EXERCISE 8

Write one of the letters indicated in the list below — whichever one the instructor may assign. Keep in mind the qualities of a good letter: courtesy, clearness, economy. Be sure that the letter is correct in form.

1 *Notifying the postal authorities of a change in your address.* (To whom should the notice be sent? Think of at least four items of information that the notice should contain. Try to imagine what happens at the post-office when such a notice is received. Will a post-card or a letter serve best?)

2 *Asking to have mail forwarded.* (Imagine that you are traveling, staying but a few days in a place. To whom should your request be sent?)

3 *Subscribing for magazine or newspaper.* (To whom should the letter be addressed? What salutation should be used? What is the best way of sending money? If there is to be an enclosure, should it be mentioned? Think of four items which the letter should contain.)

4 *Discontinuing a subscription.*

5 *Sending for a school or college catalogue.* (To whom should it be addressed? Is it necessary to thank a school or a college for a catalogue? It is considered impolite to use the phrase *thanking you in advance*; is there any good way of indicating gratitude before the catalogue has been received?)

6 *Sending for a booklet or a sample which a business house advertises to send upon receipt of stamps.* (Should the stamps be attached to the lettersheet? Should the stamps be mentioned in the letter?)

7 *Ordering a textbook to replace one lost.* (Such a letter presents a number of problems. Before writing, put yourself in the place of the clerk to whom your letter will be handed.)

8 *Complaining that goods ordered have not been received.* (Be courteous; the fault may not lie with the one from whom the goods were ordered.)

9 *Complaining that goods were received in a damaged condition, or that the wrong goods were sent.* (Keep in mind the purpose of the letter—not to scold, but to get what you wish as quickly as possible.)

10 *Asking permission of the one addressed to use his name for reference in a letter of application.* (The nature of the position for which you are applying should be stated.)

EXERCISE 9

When it is desired that certain parts of a letter, for example a quoted paragraph, a number of questions to which answers are desired, or the items in an order for merchandise, should stand out from the rest, the typist often shortens the lines and sometimes changes the spacing, making it either narrower or wider.

Write a reply to an imagined correspondent who asks for one of the following. Pay particular attention to the arrangement. If you write with a pen, do not attempt to change the spacing.

- 1 Your school's schedule of baseball (or basket ball) games.
- 2 A schedule showing how the school day is divided into periods.
- 3 The first three sentences in some one of your textbooks.
- 4 The names of five merchants, with their addresses.
- 5 The telephone numbers of five merchants.
- 6 The titles of the textbooks you use, their authors' names, and the addresses of the firms publishing them.

EXERCISE 10

Perform one or more of the following tasks as the instructor may indicate, using your imagination to supply necessary details. Treat each letter called for as a problem to be worked out as carefully as if the imagined conditions were real.

- 1 You are chairman of the Class Pin committee. Write to a firm (name and address imagined by you) inquiring about designs

and prices. Be as specific as possible. If you prefer a simpler task, imagine that you are chairman of the Class Photograph committee and write to a photographer for samples and terms.

2 You are a reporter on the staff of the school paper. Write to a leading citizen (name invented) asking for an interview. State the subject of the article you are planning to write.

3 You are business manager of a school paper. Write to some one (perhaps the manager of a summer camp) soliciting an advertisement. Merely asking for the advertisement might not be sufficient; explanation and argument may be necessary.

4 You are president of a school club. Write the one or more letters which would be necessary in engaging a lecturer or an entertainer.

5 You are manager of a school team. Write all the letters which might be necessary in connection with an interscholastic contest — a debate or a game.

6 You are president of the High School Club, which meets once a month for a simple supper followed by a talk by some friend of the school. Write to the captain of a team with which your school has recently played an important game, inviting the members of the team to be the guests of the club at the next meeting.

7 You are a member of a debating team. Write to Senator — asking him to suggest speeches which you should read in preparation for an important debate. The Senator is an alumnus of the school.

8 You are president of the Senior Class. Write to the president of the Senior Class in another school (you do not know his name) for information concerning eligibility rules in athletics or some other matter of general interest. Be specific.

PHRASEOLOGY. Long ago somebody began a letter thus: *I take my pen in hand to write you a letter.* Attracted by its novelty, somebody else employed the same opening sentence. The fashion spread; but fortunately it has been so ridiculed that nowadays nobody thinks of beginning a letter in this manner. Business men who dictate many letters, not a few of which are nearly identical in subject matter, inevitably adopt certain phrases or sentence-patterns and

employ them constantly till their letters become stereotyped. Whenever anybody in the business world hits upon a new way of saying something which has to be said many times in daily correspondence, his invention is quickly adopted by others and soon becomes common. In this way a number of stock phrases and sentences, some of them little better than *I take my pen in hand*, have accumulated. Such hackneyed, wornout expressions, avoided by the skilled writer as he would avoid threadbare clothing, are employed mainly by men inexperienced in letter writing, who have gained the impression that every letter must be given a business air, and that this can be imparted through a liberal use of set phrases.

It is advisable, in answering a business letter, to acknowledge its receipt in the opening sentence, and usually to give its date. The acknowledgment should be simple; for example *This is in reply to your letter of April 20th*, or *We are glad to send you the information requested in your letter of April 20th*.

The following acknowledgments are faulty:

- 1 Your favor of the 11th is at hand.
- 2 Your esteemed communication of Dec. 13 has our attention.
- 3 Your valued order has been received.
- 4 Yours of even date received.
- 5 Yours of the 11th inst. received and contents noted.
- 6 We are in receipt of yours of the 29th ult.

Call a letter a *letter*, not a *favor* nor a *communication*. Do not refer to it as *yours*. *Esteemed* and *valued* are unnecessary tags. *Ult.*, *inst.*, and *even date*, once used to indicate *last month*, *this month*, *today*, are out of fashion. *Contents noted* is as superfluous as *I take my pen in hand*. It is not considered polite to abridge a sentence as is done in the fourth and fifth examples.

Sometimes a business man, in attempting to get the acknowledgment out of the way quickly, begins an opening sentence thus: *In reply to your letter of August 10*, or *Referring to your letter of May 12 asking us to quote prices*, etc. Such a beginning cannot be called wrong, but the way in which an opening sentence of this kind is completed may be objectionable. Notice these:

In reply to your letter of May 12 we beg to say, etc.

Referring to your letter of May 12, we are pleased to advise, etc.

Replying to your letter dated May 12, permit us to state that, etc.

Beg to state, pleased to advise, permit us to state, and even *we would say, we wish to say, and will say* are taboo in many business offices. Do not stop to beg, nor to advise (unless you are a lawyer), nor to ask permission. Proceed with what you have to say. Better still, do not begin with *Replying to, Referring to*, and similar phrases.

In the minds of some, oddly enough, the pronoun *I* seems out of place in a business letter. Hence such sentences as this are sometimes found: *The writer would be glad to have you call at his office Thursday morning*. But the pronoun *I* is no more objectionable in a business letter than elsewhere. The sentence might better read *I should be glad*, etc. If the writer is a member of a firm, he employs the pronoun *we*. *Party* is another word that is often incorrectly used. *We called on the party mentioned in your letter and secured his order*, writes the salesman. A *party* is a *company of people*; the term is not correctly applied to a single person, except in legal matters. The sentence might better read, *We called on the gentleman mentioned in your letter and secured his order*.

The same and *said* are other terms faultily or needlessly employed. *We have received your order and the same will*

have our prompt attention, the business man dictates, when he might better say, *We have received your order and will give it prompt attention*. Instead of *We called on Mr. Clark and said gentleman referred us to Mr. Billings*, it would be better to write, *We called on Mr. Clark, who referred us to Mr. Billings*.

The inexperienced often find it troublesome to bring their letters to a close. Having said all that is necessary, they think they must add a few words of politeness. But good business letters may with perfect politeness end abruptly. A simple leave-taking is surely better than one that is elaborate. *I remain* and *I beg to remain* are going rapidly out of fashion. Rarely is it advisable to hook *Yours truly* to the last sentence in the body of the letter — a sentence beginning with *hoping*, *trusting*, *believing*, *awaiting*, or some other participle. Instead of *Hoping that this will meet with your approval, I remain*, etc., write simply, *I hope this will meet with your approval*, place a period after *approval*, and write *Yours truly* in the customary place, a line below.

EXERCISE II

Rewrite these sentences, avoiding hackneyed expressions and making whatever other changes seem desirable. Keep the language simple. Let every sentence be grammatically complete, yet free from unnecessary words. Watch your punctuation.

1. Yours of the 2nd inst. at hand and contents noted. 2. We are in receipt of your favor of the 21st. 3. In reply to your letter of even date we beg to say that the goods were shipped Wednesday, the 29th ult. 4. Your esteemed communication of the 15th has our attention. 5. Have received your order and same will receive our prompt attention. 6. The said dealer claims that the goods were received in a damaged condition. 7. We are in receipt

of your favor of the 11th and might state in reply that it affords us much pleasure to advise that your goods have given complete satisfaction. 8. Pleased to advise that we have secured a good order from John Callahan, which party you urged me to call on. 9. I have duly received yours of the 17th inst. with check enclosed, for which please accept thanks.

EXERCISE 12

Rewrite the following sentences. Avoid worn phrases. Correct errors in punctuation. Improve the sentences in every way that you can. In the first, for example, substitute simpler expressions for *in the market* and *in the near future*. Substitute something better for *as per your request* in the second.

1. We hope to be in the market for ten more typewriters in the near future. 2. We are mailing you our catalogue as per your request. 3. The mills here are running on short time and are buying very little supplies, in fact just enough to squeeze through on, but are in hopes to get back on full time later. 4. We presume that when we are in the market for another truck we will take the matter up with you again. 5. We believe that a prospective purchaser would make no mistake in looking into your car very carefully, as we believe in comparison with others they will purchase it. 6. There is nothing further for us to say, we will now leave the matter entirely in your hands. 7. This, we cannot do unless, you wish to make us a rebate on what we have bought. 8. Considering the fact that we bought the last machine from you over the telephone in about thirty seconds time, certainly proves the fact that we have extreme confidence in your company and its products. 9. Thanking you for your unfailing interest, which I trust will always continue in the future as it has in the past, I beg to remain, Yours truly, John Smith. 10. We are so well pleased with the mowers that we bought one more last June which is giving equally as good satisfaction.

*as we believe it will compare
with others.*

EXERCISE 13

Perform one or more of the following tasks as the instructor may indicate:

1

Yours rec'd and contents noted. In reply would say am unable to furnish sizes eight and ten, but will have these in stock latter part of next week. Sorry to cause delay; will ship goods earliest opportunity.

This is a faulty letter. Notice the stereotyped beginning, the useless *In reply would say*, the omission of words. Rewrite the letter. Use no contractions, no hackneyed expressions. Make every sentence complete. Imagine that the letter is in answer to an order for merchandise, dated March 10. Invent firm names.

2

Has it ever occurred to you, that now is the best time to dispose of your property, when prices are high and buyers are numerous. Like stocks, take your profits now and buy when the market is low. You can probably make a profit large enough today on the sale of your house, that would equal the average man's earnings of a few years. Is not this worth considering?

It is possible to arrange for a lease if you sell, until such time as you deem necessary.

Let us hear from you. A phone call may put you in touch with a few extra thousand. I will explain in detail at your convenience.

Yours for business,

This is a letter which a real estate firm purposes to send out. Imagine that it has been referred to you for criticism. First, answer specifically the following questions: (1) Is it correct in form? (2) In what respects is it in-

correct from the standpoint of good English? (3) Is it in good taste? (4) Is it likely to secure business? Second, rewrite the letter, making whatever changes you think desirable.

3

Dear Sir:

We have your favor enclosing a portion of your orders, and can you not send us possibly by the end of this week your complete order, as in figuring this low price, we took all the factors into consideration, namely, the quantity, and of course in manufacturing it would make it less expensive if we turned the whole order out at once while we have the tools set, and also in rolling out the metal in the various thicknesses, and so we would like to turn it out at one time, and that was a big factor in quoting your price.

Study this illiterate reply to a letter containing an order for class pins. Rewrite it. Supply missing parts and invent names.

LETTERS OF APPLICATION. Letters of application patterned after textbook models are readily detected. Business men do not like them, for they conceal personality. Even though your application does not read so smoothly as a textbook model, write it in your own way. But before beginning, ask yourself this simple question: If I were the man whom I am to address, what should I want to know about an applicant? The good letter answers clearly and directly the questions in the business man's mind — answers them frankly and in a courteous manner. These questions vary with circumstances. In general, the following are common, though in any given case some of them might not be necessary: What is your name? How old are you? Where do you live? What is your telephone number? If I should want to see you, when could you come to my office? What

have been your educational advantages? What business experience, if any, have you had? To whom may I apply for an estimate of your character and ability?

In connection with this last question, it is well to remember that the letter itself, in ways not always thought of, furnishes evidence. That this is true, you will agree if by any chance you have ever read letters of application — say a hundred or two in reply to the same advertisement. The stationery used is often significant. Penmanship reveals character; there are firms which never engage a person for a position of trust without submitting a specimen of his writing to an expert for character analysis. Spelling, grammar, punctuation, paragraphing, and whatever else concerns correctness and forcefulness of expression tell their story. "If after eight or more years of school life a young man still employs slipshod English, something is the matter with his mind or his character," the business man reasons. The "tone" of the letter may suggest not a little concerning the writer's personality and breeding.

Perhaps it will help you, in writing a letter of application, to look upon it as a task which a possible future employer has set, something he has asked you to do. Do it as well as you can. At least be courteous, clear, concise.

EXERCISE 14

copy or pasted up

Perform whichever one of the following tasks the instructor may indicate:

1 Clip from any newspaper or magazine an advertisement found in the Help Wanted columns and apply by letter for the position. If you fail to find a suitable advertisement, invent one. In either case, the advertisement should be submitted with the letter.

2 The instructor will place on the blackboard an appropriate Help Wanted advertisement. All members of the class save three will compete for the position. The three who do not compete

will select the best letter of application submitted and will justify their choice.

3 Let each member of the class contribute a Help Wanted advertisement to a bulletin board display. Later, let each member apply for one of the positions advertised. Here are suggested various possibilities in employment:

Counselor in a summer camp. Clerk in a store. Typist in an office. Young man to help afternoons in a newspaper office. Girl to stay with children two evenings a week. Young man acquainted with wireless apparatus, to serve as clerk. Assistant to the leader of a Girl Scout troop. Helper in a garage. Filing clerk. Gardener, months of July and August. Young man, athletic, to take charge of a city playground. Telephone clerk for a school office. Young man to run motor boat for a summer hotel. Photographer to accompany an exploring expedition, July and August. Aviator's mechanic. Boy or girl to address envelopes. Delivery clerk who can drive a truck. Director for a boys' club which meets one evening a week. Instructor in swimming for a summer camp. Boy to work on a dairy farm, July and August. Young man to do simple drafting. Private tutor in ——. Boy or girl to play the —— in an orchestra Saturday afternoons. Boy over eighteen to run doctor's car mornings.

EXERCISE 15

The following were taken from letters of application. Improve such of them as the instructor may assign to you. If any of them seem beyond repair, give your reasons for thinking that they should be discarded.

1. I am open for an interview. 2. In the near future I shall be in the market for a position such as you advertise. 3. I speak French somewhat, though through disuse of same I have somewhat lessened my vocabulary. 4. If you phone, please ask for Mrs. Collins, a friend I am stopping with. 5. My first position was in the —— Company, when I left, my employer offered me a very fine recommendation, said he considered my work "perfect." 6. Recently I had the management of several large apartment houses, it was a responsible position. 7. I believe that I am the personality that you are seeking, and I shall deem it very fortunate

to be granted an interview, as I am compelled by sickness to add to the family income. 8. Writer, possessing qualifications mentioned in above advertisement, would appreciate appointment for interview. 9. I hereby apply for said position. 10. If you will extend the favor of an interview, same will be appreciated. 11. I wish to qualify for the job you advertise in tonight's Times. 12. In reply to your ad in today's Times would advise that I am an American, age 29, and able to drive any make of car. 13. Am interested in books and have a substantial knowledge of same. 14. Being a well-bred person accustomed to the usages of the best people, I feel I could make good in the position you advertise. 15. Am twenty-three years of age, high school graduate, have had several years experience as stenographer, and have associated with people of refinement and culture.

EXERCISE 16

Correspondents

A Cleveland banker

The proprietor of a Maine hotel

Nature of correspondence

Arranging for summer vacation quarters

Letters

From the banker, asking information

From the proprietor, giving information

From the banker, making reservations

From the proprietor, confirming reservations

Let the members of the class, working together, invent specifications similar to the model given, imagining circumstances calling for business letters. When a sufficient number have been invented, let the members pair off and, playing the rôle of correspondents, write the letters called for in the specifications. Here are additional hints:

1 Correspondence which followed the sending of a price list to a merchant in a small town

- 2 Calling attention to an error in a bill
- 3 Between a merchant and a complaining customer
- 4 Growing out of a desire to sell a ——
- 5 Making arrangements for a summer camp
- 6 Between a salesman and his house
- 7 Between a landlord and his tenant
- 8 Between a tourist and a steamship company
- 9 Starting with an inquiry concerning a man who has applied for a position
- 10 Correspondence in connection with the hiring of a hall or an athletic field

EXERCISE 17

Imagine that you are a business man. Come to your office (the classroom) prepared to dictate two business letters to your secretary (a member assigned by the instructor to act in that capacity). When the letters have been written, call attention to errors and, if it seems best, ask your secretary to rewrite the letters.

Now change rôles. Let your secretary be business man while you play the part of secretary.

SECRETARIAL WORK

The duties of a secretary range through a wide field. The work given him to do may be largely mechanical, calling merely for accuracy and a reasonable degree of speed; but if he is found trustworthy, his employer may assign tasks calling for alert senses, judgment, tact. It is for this reason that the secretarial courses now offered in many colleges are broad, providing training along many lines, and are so exacting that not a few who try them are forced to drop out. Frequently failure is due to a poor foundation, to weakness in spelling, grammar, punctuation, and similar matters which receive attention in elementary textbooks.

In some high schools, students serve as secretaries to their English instructors and occasionally to the principal, not only writing letters but attending to whatever other duties of a secretarial nature may be assigned. This affords excellent practice. Class and club secretaryships provide further opportunities. The tasks which follow are necessarily confined to a narrow field, but they may easily be supplemented.

EXERCISE I

Copy the following accurately and indicate that they are the words of Theodore Roosevelt. By double spacing between the paragraphs, indicate that the quotations are not continuous.

The man who continually makes new promises without living up to those he has already made, and who makes pledges which he breaks, is rightly treated as an object for contemptuous fun. The nation which behaves in like manner deserves no higher consideration.

A broken promise is bad enough in private life. It is worse in the field of politics. No man is worth his salt in public life who makes on the stump a pledge which he does not keep after election; and if he makes such a pledge and does not keep it, hunt him out of political life.

EXERCISE 2

Copy neatly one of the following letters:

BLANK COLLEGE
BLANKTOWN, MASSACHUSETTS
OFFICE OF THE TREASURER

February 15, 1923

Mr. Arthur L. Whitman
203 Hartford Street
Sigourney, Tenn.

Dear Sir:

Mr. Boyd is confined to the house with a cold and has asked me to reply to your letter of February 12.

I enclose the usual form letter which we are accustomed to send to men making application for rooms in the dormitories. I also enclose an application blank and some slips showing the sizes and prices of rooms. Under separate cover I am sending you the latest catalogue of the college. These documents, I think, give all the information you will require.

Yours very truly,

Mary L. Jones

Secretary to the Treasurer

FIVE ACRES

THE OLD POST ROAD

OLDTOWN RHODE ISLAND

Oct. 12, 1923

My dear Miss Hastings:

Mr. Harrison wishes me to say that it will be a pleasure to meet the members of the Athena Club and talk to them informally. The date you have set, December 10, is agreeable to him. He will take as his subject Recent American Fiction.

Yours very truly,

Anita P. Fabien

Secretary

Miss Mary L. Hastings

Secretary of the Athena

Hartford Public High School

EXERCISE 7

Write a blackboard notice suggested by one of the titles given below. It should be neatly written and carefully spaced, signed, and dated. Exercise word economy, yet make the notice complete.

A class or club meeting; a committee meeting; a "lost" or "found" notice; an important game; a rally preceding a game; an invitation to join a club or to attend an open meeting; an appeal for candidates to come out for baseball or football practice; an appeal for contributions to a school publication.

EXERCISE 4

Place on the board one of the tabulations indicated below, paying particular attention to neatness. If you decide to print the tabulation, do not dot capital *I*, and be careful that *S* and *N* are right side up. Use no unnecessary punctuation. Provide a heading, properly centered. Imagine that what you place on the board is to be photographed and used as a model.

Your daily recitation schedule; the table of contents of an issue of a school paper; the fall or spring schedule of school games; a calendar of the school year, showing vacations and holidays; the program of a club meeting; a list of school events to come; a list of school athletic records.

EXERCISE 5

A single error, for example a misstatement or an oversight, on the part of one who serves as secretary to an important organization, may prove costly. He must therefore be alert, quick to catch and to record what is said, and must use good judgment in discriminating between the important and the unimportant. He must be skilful in preparing, from rough notes, a connected, readable account.

Borrow, if you can, from a school club the secretary's book and study the "minutes" of several meetings. Are the accounts clear? Are they orderly and expressed in good English? Do they, apparently, give a comprehensive idea of the meetings? What changes can you recommend?

EXERCISE 6

Acting as secretary, prepare a report (*a*) of a meeting of some school club, which you have attended, (*b*) of a meeting of a club not connected with school, or (*c*) of a recitation — not necessarily a recitation in English.

EXERCISE 7

Imagining that you are serving as secretary to an individual, or as a club secretary, write one of the eleven letters here called for. Do not forget that you are acting as secretary.

1 Acknowledging for your employer the receipt of an important letter and stating that it will be answered as soon as the information requested can be ascertained. (Invent names and addresses. Let the "information requested" be what you please, but specify it.)

2 Arranging for a conference between your employer and Mr. Drew, a Chicago lawyer, the conference to be held in New York.

3 Explaining for your employer that he will be out of town on the day Mr. ——— proposes to meet him.

4 Canceling an engagement your employer has made.

5 Declining or accepting an invitation. (See model in Exercise 3.)

6 Thanking a publishing house for a book sent with the firm's compliments.

7 Calling for a meeting of the executive committee of the ——— Club.

8 Announcing the postponement of a meeting.

9 Informing Miss ——— that she has been elected a member of the ——— Club.

10 Informing Mr. ——— that an article which he submitted for publication in the school paper has been accepted and will appear in the ——— issue.

11 Announcing the result of a club election.

EXERCISE 8

Get for me, please, an employer may say to his secretary, such and such information. The secretary searches till he finds what is wanted, then records in presentable form the results of his quest. The assignments given below take the secretary to a library. Where they are not specific,

the instructor will make them so, substituting definite titles for "certain books," etc. Accuracy should be a first essential, but the form in which the report is made is also important. Here is a report made by a secretary asked to find what works by Frank R. Stockton were published earlier than *The Lady or the Tiger*:

Works of Frank R. Stockton

Published Earlier than *The Lady or the Tiger*

Ting-a-ling	1869
Roundabout Rambles	1872
What Might Have Been Expected	1874
Tales Out of School	1875
Rudder Grange	1879
A Jolly Fellowship	1880
The Floating Prince	1881

The above list is found in Whitcomb's *Chronological Outline of American Literature*, page 275.

Perform, as secretary, whichever of the following tasks the instructor may assign:

1 Find, through consulting the card catalogue, whether certain books, which the instructor will specify, are in the library, and, if they are, what should be written on the order slip by one who wishes to draw them out.

2 Find, through consulting the catalogue, what books by a given author are in the library, and list them alphabetically by titles. (In listing titles, *An* and *The* are not considered in determining alphabetical sequence.)

3 Find what books on an assigned subject (for example Vocational Guidance) are in the library, and list them alphabetically by authors.

4 Find, through consulting a periodical index guide, what articles one or two specified magazines have printed on a given subject, for example moving pictures, during the past three years.

5 Find, through consulting its index, what a specified book contains on a given subject.

- 6 Trace three or more given quotations to their source.
- 7 Run down three given allusions to mythology.
- 8 Find, through consulting *Who's Who in America*, the principal facts in the life of a living person of prominence.
- 9 Prepare a chronological list of the principal works of an author who is studied in school.
- 10 Prepare in condensed form a biographical sketch of the author of a masterpiece read in the literature course. Give the source of your information.
- 11 Prepare a condensed summary of a chapter in a given book, or of a magazine article.
- 12 Locate, without summarizing, all the available material which might prove of service to one preparing a debate on a given subject.
- 13 Find, in the *World Almanac* or a similar reference book, specified information. The following items are suggested: (a) the ten largest cities in the United States; (b) the names and the location of ten of our national parks; (c) recent additions to the names in the Hall of Fame; (d) the number of birds in the United States; (e) the most important statistics of the baseball year; (f) how to become a citizen of the United States, as explained in the Citizenship laws.

EXERCISE 9

Imagining that you are a secretary, perform one of the following tasks:

- 1 Your employer is going to — (name of place to be supplied by the instructor). Look up for him the best trains, the time of departure and arrival, and the fare. A written memorandum is to be placed on his desk.
- 2 Your employer wishes to know what the parcel post regulations are in regard to the permissible size and weight of packages, and whether it will be cheaper to send goods from — to — by parcel post or by express. Investigate, then report in writing.
- 3 Get a detailed description of a piece of property which, you may imagine, your employer has seen advertised for sale. Arrange the report in orderly fashion, devoting a paragraph to each item or group of related items. (You may take the house in which you live, or any other with which you are familiar.)

4 You have been asked to look up —, who has applied to your employer for a position as —. First consider what your employer would wish to know, then arrange the report in the best sequence you can think of, properly paragraphed. (You may take, for this purpose, any person known to you but not to other members of the class. Do not use his real name.)

5 Your employer is making a study of what young people of high school age do during the long summer vacation. Investigate for him, limiting your inquiry to members of your class; then prepare a report.

Among the many things a secretary may be asked to do is the preparing of manuscript for printing. This calls for an extreme degree of care, for it is the compositor's rule to "follow copy even if it takes you out of the window." He cannot be expected to correct spelling and punctuation, nor to indent unless an indention or the paragraph sign (¶) tells him to do so. Here are simple suggestions:

1 The compositor prefers a page about the size of commercial letter-paper. If you will put yourself in his place, you will understand why he prefers a manuscript which has not been rolled or folded.

2 Use white paper and black ink. Typewritten manuscript is preferable to penned. Copy written in a hand difficult to read, or one that must be deciphered because of many corrections, irritates the compositor, as it would you.

3 Write on one side of the sheet only. Let the margin at the top and the sides be wide. If you are using the typewriter, it is better to double-space.

4 The size and the style of type desired should be indicated. Because there are scores of different *fonts*, as complete assortments of type of the various kinds are called, this usually means a conference with the printer or the

SPECIMEN OF CORRECTED COPY

On Keeping Note-books

"~~As I have said,~~" one of his ^{chief} ~~greatest~~ pleasures was in writing. If a man carries with him a sketch^tbook and is continually jotting down sketches, he has ^{the} artistic instinct; ^{but} the instinct is there ~~although~~ a hundred things may hinder his proper development. ^{The} literary instinct may be ~~known~~ ^{known} by a man's keeping a notebook ^{in his waistcoat pocket} into which he jots down any ^{or any good thing that he hears said,} thing that strikes him, ^{or} a reference to any passage which he thinks will come in useful to him.

"Even when he was at Cambridge he had begun the practice without any one's having suggested it ~~as a good~~ thing to do. These notes he copied out from time to time into a book, which as they accumulated, he was driven into indexing approximately, as he went along. When I found this out, I knew that he had the literary instinct, and when I saw his notes, I began to hope great things of him."

9 This passage attracted ^{my attention} ~~me~~ recently as I was reading one of Samuel Butler's books. I seem to remember that Stevenson also kept note-books. ~~But~~ Stevenson, I think, described places visited, recorded thoughts which passed through his mind, ^{and} jotted down ideas for essays and perhaps plots for stories. Hawthorne also kept note-books.

(which I have mutilated for the purpose of showing how a manuscript is sometimes corrected,

submitting of a sample. Some things, however, can be indicated by underlining. The following are understood by all compositors:

 Print in *italics*.

~~~~~ Print in **black face type**.

~~~~~ Print in ***black face italics***.

===== Print in **SMALL CAPITALS**.

===== Print in **BLACK FACE CAPITALS**.

===== Print in **LARGE CAPITALS**.

EXERCISE 10

Make a neat copy of *On Keeping Note-books*, page 231, as you would if it were to be sent to a printer.

Manuscript, penned or typed, is known to the printer as "copy." When copy has been "set up," or put into type, an "impression" is taken. This is called "pulling a proof." A proof, then, is a trial impression made for the purpose of finding out whether there are errors which should be corrected before the final printing.

In correcting proof certain symbols and abbreviations are used. The most common of these are given in the table found on the next page. They constitute a sign-language known to all printers. Usually two signs or symbols are needed to indicate a desired correction, one in the printed matter to point out where the change is to be made, and one in the margin to tell what change is desired. For example, if a word is to be omitted, a line is drawn through it and the sign meaning *Omit* is placed in the margin; if a word is to be inserted, the place of insertion is indicated by a caret and the word written in the margin.

Signs Used in Correcting Proof

| | |
|--|--|
|  Take out |  Letter upside down |
|  Insert here |  Defective type |
|  Period |  Paragraph |
|  Colon |  No paragraph |
|  Comma |  Insert space |
|  Semicolon |  Even spacing |
|  Apostrophe |  Less space |
|  Quotation marks |  Close up entirely |
|  Hyphen |  Move to the left |
|  Dash |  Move to the right |
|  Capital |  Move up |
|  Small letter |  Move down |
|  Italics |  Center |
|  Roman type |  Let it stand |
|  Wrong font or size |  Let it stand |
|  Transpose |  Is this right? |
|  Indicates what is to be transposed |  Indicates where a paragraph begins |

The important thing in correcting proof is to make sure that the printer will understand what is wanted. If this cannot be done satisfactorily by means of symbols, it is best to write out the corrections in full. Proof sheets have wide margins; there is usually plenty of room in which to make one's wishes known. If many errors are found, it may be necessary to call for a second proof, or even for a third.

EXERCISE 11

Explain the printer's symbols found in the following:

- But a characteris^{tic} of practical pen^{manship} 
 which is necess^{ary} and which is not generally
 recogn^{ized} is compactness. Practically all the ital./x
 longhand writing in business is within the ruled
 [line space of a ledger and the [✓]ruled [✓]com[^] ^{vv/-/}
 partments of printed forms. A largehand or a ^{*}
 w.f. sprawling hand, if it does not over[^] flow the 
 l.c. boundaries, will at least Fill the allotted space
 too closely, and will [✓]destroy [✓]the effect of ^{✓✓}
 clearness in arrangement that [^]page or form was the
 expected to convey.

—Boys and Girls in Commercial Work Caps.

EXERCISE 12

Explain the printer's symbols found in the following:

-  A veranda ~~ten feet wide~~ with a sunny
 exposure is used as an outdoor study[^]hall. 

tr. He prostrated himself in the dust before his Maker; but on the neck of his king he set his foot.

whole / 0
upon
3
2/
You are undertaking a great duty. The heart of the cuntry is with you. The eyes of all the world will be on you. Let it be your pride, therefore, to show to all men, everywhere, not only what good ~~men~~ soldiers you are, but also what good men you are, keeping yourself fit and straight in everything and clean through and through.

because you are in some special sense the soldiers of freedom

—Woodrow Wilson

EXERCISE 13

As the instructor makes on the blackboard the various symbols and abbreviations used in correcting proof, tell what each one indicates.

Make on the blackboard as many of the symbols as you can remember, and tell what each indicates.

EXERCISE 14

Perform such of the following tasks as the instructor may assign:

Get from the editors of the school paper or from an obliging printer a galley of proof and correct it, using the customary symbols.

Run through a recent issue of the school paper, find errors that have been overlooked, and tell what symbols should be used in indicating the corrections to be made.

Run through the last two or three of your compositions.

What changes should you like to have made? If the compositions were in proof sheet form, how should you indicate the corrections desired?

EXERCISE 15

Make a neat copy, preferably typewritten, of the following selection, correcting errors as indicated:

Caps. Let every American, every lover of liberty,
 -/ every well-wisher to his posterity, swear by the
 blood of the revolution never to violate in the
 least particular the laws of the country, and
 ✓✓ never to tolerate their violation to other ~~peoples~~. by/c
 ✓✓ As the patriots of '76 did to the support
 of the Declaration of Independence, so to the
 Cap. support of the constitution and the laws, let
 every American pledge his life, his property,
 sacred and his honor, let every man remember that
 the law to violate is to trample on the blood of his
 to fathers and tear the character of his own and
 ○ his children's liberty. Let reverence for the
 law by every American mother be breathed
 [[to the lisping babe that drattles on her lap. ?
 Let it be taught in schools and in colleges.
 tr. Let it be written in primmers, in spelling books,
 and almanacs. Let it be preached from the
 pulpits, proclaimed in legislative halls, and
 C enforced in courts of justice. In short, let it
 become the political religion of the nation.

ABRAHAM LINCOLN

(in seminaries,

EXERCISE 16

On page 2550 of Webster's *New International Dictionary* is a specimen of proof, and another is found on page 912 of *The Student's Standard Dictionary*. If you have access to either dictionary, make a neat copy of the specimen, correcting all errors as indicated by the printer's symbols.

The *New Standard Dictionary of the English Language* gives, in connection with the definition of the term *proof*, an excellent specimen of proof in which appear a few symbols differing slightly from those given in this manual. If you have access to the *New Standard*, study the specimen and report what differences you have noted.

SOCIAL LETTERS

"When I read your letters," the poet Cowper once wrote to a friend, "I hear you talk, and I love talking letters dearly." Thus simply does he define the leading characteristic of a good social letter. It seems to talk to you naturally as the writer might if he were by your side. You feel his personality in every sentence. "Isn't that just like him!" you exclaim, sometimes. How rare such letters are, and how we prize them.

But social letters are of many kinds, and perhaps this characteristic is not found in all of them, though it remains true of most. What variety! We think at once of home letters, letters of friendship, letters which strangers write to one another; of engraved invitations to be accepted or declined with rigid adherence to rules of social etiquette, and of sprightly notes which young people dash off without worrying a whit about conventionality. Travel letters, letters of introduction, of congratulation, of thanks for courtesies shown, of inquiry, petition, complaint, letters of sympathy, letters gay and rollicksome, letters the delight of a moment, letters of gravest importance—how wide the range, and how intimately they mirror human emotions. How important they are, possibly of greater value than the business letters which outbulk them in the postman's leather pouch.

Although informality is a characteristic of many kinds of social correspondence, still there are conventions—fixed customs—which may not be ignored. In general these differ but slightly from the conventions examined in our study of the business letter. The lettersheet employed is smaller and usually folded so that there are four pages. When the typewriter is employed—it is taboo

in really polite correspondence—a lettersheet nearly commercial-sized is popular. The block arrangement sometimes used in the business world is not considered correct where all thought of buying and selling is to be excluded. The items in the heading—the writer’s address and the date—are the same, and their position usually the same. The inside address in complete form may or may not be necessary. Of course it would not be used in a letter to an intimate friend. The salutation and the leave-taking are at times less formal. *Dear Mother*, *Dear John*, *My dear Mary*, *Sincerely yours*, *Affectionately yours*, and a score of other departures from *Dear Madam*, *My dear Sir*, *Yours truly*, and *Respectfully yours* are too common to need mention. All that has been said about the letter-picture might be repeated at this point. Finally, though this bears but indirectly on conventions, it should be said that courtesy, clearness, and usually economy are as commendable in social as in business correspondence.

In the section entitled *Secretarial Work* a letter is shown in which the address is placed below the signature and to the left. The writer’s address and the date are sometimes similarly placed, particularly in a friendly note. Here is an example:

My dear Mrs. Young:

I cannot imagine anything more beautiful than the apple blossoms which Mary has just handed to me. How perfect they are! And how characteristic of you to remember not only that May seventh is my birthday but that apple blossoms are among my greatest delights. Your kindness has added much to the day’s pleasure.

Very sincerely yours,

Caroline Wheatley

27 Edgewood Terrace

May seventh

Nineteen hundred twenty-three

In social letters of a certain kind, the conventions are even more exacting than in business correspondence. There are rules of etiquette to be observed. Unless one is familiar with social customs, he may be puzzled to know what to do. Letters of invitation, for example, are of many kinds, ranging from the informal note to the strictly formal engraved invitation. How should they be answered? A safe rule is this: Answer in kind. If the invitation is formal, written in the third person, the reply should be formal, written in the third person. Here are a few models. A greater variety will be found in recently published books of etiquette.

I

327 Manor Street
November 5, 1923

My dear Mr. Clarke:

Can you not dine with us Thursday, the eighth, at seven? The main inducement is that Aunt Janet is staying with us for a few days. She has just inquired, "What has become of that nice young man whom you had to dinner the last time I was down—the athletic one, with the deep bass voice?" How easily identified you are!

Very sincerely yours,

Mary L. Johnson

2

53 Walton Road
November 6, 1923

My dear Mrs. Johnson:

It will be a very great pleasure to dine with you Thursday, the eighth, at seven.

I tremble lest you and Arthur discover at the last moment that the "nice young man" whom Aunt Janet has in mind is some one else.

Yours very truly,

Roger E. Clarke

3

327 Manor Street
November 3, 1923

My dear Mr. Clarke:

We are asking a few friends to dine with us Thursday, at seven o'clock. Will you not make one of the number? We hope you have no previous engagement.

Very sincerely yours,

Mary L. Johnson

4

53 Walton Road
November 5, 1923

My dear Mrs. Johnson:

It was very kind of you to include me among the friends who are to dine with you Thursday, the eighth, at seven o'clock. The invitation is accepted with great pleasure.

Yours very truly,

Roger E. Clarke

5

Mr. and Mrs. Arthur Johnson
Request the Pleasure of
Mr. Clarke's
Company for Dinner
on Wednesday, November the fifteenth
at Seven o'Clock
327 Manor Street

6

Mr. Clarke accepts with pleasure Mr. and Mrs.
Johnson's kind invitation for dinner on Wednesday,
November the fifteenth, at seven o'clock.
53 Walton Road

7

Mr. Clarke regrets that he is unable to accept Mr. and
Mrs. Johnson's kind invitation for dinner on Wednesday,
November the fifteenth, owing to a previous engagement.
53 Walton Road

The value of classroom practice in writing social letters of the better kind, those which are intimate, intended for one reader or at most a few, is necessarily limited. Such training serves chiefly to fix in mind common usages which have to do mainly with form. Much may be gained by reading collections of letters, or biographies in which letters appear. These open one's eyes to how delightful a thing a letter may be. Lewis Carroll's delicious morsel of a note to Adelaide upon sending this little girl his picture; T. B. Aldrich's droll letter to Howells after "so charming a visit at your house"; Louisa M. Alcott's to her sister, beginning "This must be a frivolous and dressy letter, because you are always wanting to know about our clothes,

and we have been at it lately"; Charles Lamb's brave letter to the young lady who had declined his addresses; Dr. Johnson's famous letter to the great Lord Chesterfield; the tender note of Lincoln to "the mother of five sons who have died gloriously on the field of battle"; letters by Dickens and Stevenson and Ruskin and Huxley and Roosevelt and Page—how many there are which nearly everybody who cares at all about books reads with extreme pleasure. But such delightful reading may prove of little value unless it makes one ashamed of his own efforts and leads him to determine to do a little better every time he has a letter to write.

EXERCISE

Write such of the following letters as the instructor may indicate:

- 1 We like the letter from home when it is brimming with news, not thin and wordy. Write such a letter either to a member of the family who is away or to an acquaintance who has moved to another town. Let it be a "talking letter."
- 2 Write a letter similar in tone to the foregoing yet telling in detail of some event or chain of events—a game, an entertainment, a trip, an adventure. Make it the kind of letter you like to receive, a little better than you have ever written.
- 3 Write a letter to a little boy or girl of your acquaintance, making it as merry as possible. Even though you are not an artist, a few illustrations would doubtless be appreciated.
- 4 You have received a gift. Write a note of thanks.
- 5 You are sending a gift. Write a brief note to accompany it.
- 6 Your friends the Blanks, living in —, have recently entertained you over the week-end. Write a guest-letter to Mrs. Blank, thanking her. Try to make it more than the conventional "bread and butter" affair, for really you have had a delightful time.
- 7 Write a note to a friend inviting him (or her) to spend the week-end at your home.

8 You have received from Mrs. Blank an informal invitation to dinner. Write a note of acceptance. Write also a note regretting that you cannot accept. Such letters should be brief.

9 You have forgotten an engagement, or have been prevented from keeping it. Write your note of apology.

10 An acquaintance is to spend the summer in —, where you have friends. Write a letter of introduction which he may take with him.

11 A friend has won an honor. Write a letter of congratulation.

12 Write a letter to one of the following: a character in a novel or a play, an author who lived long ago, Lincoln or some other person of importance in history, a relative of your own age whom you may imagine you have just discovered.

COURSE 5
JOURNALISM

JOURNALISM

Americans like newspapers. Every week-day, according to a recent estimate, the demand is for over 30,000,000 copies of the morning and afternoon editions. Sunday readers call for fifteen million copies. In many homes little else is read. It may be true, as is often claimed, that the newspaper is the greatest influence in American life. Journalism has become one of the leading professions, and young men and women are turning to it in ever increasing numbers. It is, moreover, a profession which often serves as a gateway to opportunities in other fields.

PREPARATION FOR NEWSPAPER WORK. How does one prepare for newspaper work? In many of the larger universities are "schools of journalism." Eventually systematic training such as the "schools" give may become obligatory, just as the doctor and the lawyer must win a degree and pass an examination before they are permitted to practice. At present, all but a relatively small number begin newspaper work with little or no preliminary training. They learn through actual experience in a newspaper office.

What may one do, by way of preparation, while attending high school? Here are suggestions:

- 1 He may read books on journalism. There are many. Some are for the general reader; others are textbooks used in colleges and high schools. A reading list will be found in the Appendix.

- 2 He may make a careful study of one or two newspapers. Each issue is a textbook in itself.

- 3 He may do apprentice work for a local paper, either as reporter of school news or as a helper in the distributing

department. Any employment which affords opportunity to enter a newspaper plant is worth seeking. Even the newsboy learns much that is of value.

4 Now that nearly every school has its own publication, typewritten, mimeographed, or printed, he may take an active part in school journalism. More than one prominent editor has gained his earliest training in this way.

5 He may put more time on his regular studies. Every book on journalism emphasizes the value of a thorough education. Repeatedly is it asserted that no study can be slighted without loss. Particular attention, it is needless to say, should be paid to composition, for from every newspaper office comes the complaint that high school graduates cannot write correctly. Perhaps one reporter in a hundred is so talented in other ways that his poor English is tolerated, but it is always a serious handicap. . Some one must correct his errors, and time is precious.

EXERCISE I

Why are newspapers more popular in America than in other parts of the world? Has our form of government anything to do with it? Why do women read the papers more commonly than was the case a few years ago? What is the most valuable part of the newspaper to the average person? What, specifically, would be some of the consequences if all newspapers were to suspend publication for a month?

Is the newspaper of any importance to you? What paper, if any, do you read regularly? If you are familiar with more than one, which do you prefer, and why? Why do many business men, ministers, statesmen, and editors read regularly several papers?

Try to think of ways in which each study you have taken since entering school might prove helpful in newspaper work. Do you consider any one study more essential than the rest? In schools of journalism the study of literature is prominent. Is this a mistake? What kinds of newspaper work are women particularly fitted to do?

If you have ever been connected with a newspaper, no matter in what capacity, can you not tell something of interest that you would not have known but for this experience? If you have had experience in school journalism, will you not tell in what ways it has helped you? Of what use is a brief course in journalism to one who does not intend to do newspaper work? Have you ever read a short story or a novel in which one or more of the characters were newspaper men? Do you know of men who have begun as journalists and later have become well known as authors or statesmen? Give a few reasons for thinking you should, or should not, like to do newspaper work.

THE NEWSPAPER ANALYZED. Newspaper matter may be roughly classified under four heads: news, editorials, advertisements, and miscellaneous. News includes "all fresh information concerning what has recently taken place." Under editorials comes "official expression of opinion." That is, those who control the paper give, in short articles, their views, and try to direct the thought of their readers. The editorials are easily found, for they are on one page, forming a separate department. Under advertisements come all public notices, particularly notices of merchandise for sale. Advertisements are usually paid for. Miscellaneous is a convenient term to apply to whatever remains. It embraces a wide assortment designed to entertain or instruct: special articles in many fields, short stories, travel letters, book reviews, fashion notes, jokes, comic pictures, and much else, the variety indicating that the modern newspaper is designed to meet the needs of every member of the family.

When one considers how much appears in a single issue of a city daily, it seems little short of miraculous that such a mass of material can be brought together day after day and sold for a few pennies. No newspaper staff could manage it alone; it is made possible through coöperative effort. Practically every daily is a member of some news-

collecting organization, the best known being the Associated Press, the purpose of which is the "gathering of news on joint account." Just how the Associated Press collects news not only from all parts of the United States but from other countries is a fascinating story too long to tell. Suffice it to say that through this mutual organization each member has quick access, chiefly through telegraphic service, to all the world's news. Perhaps half of the news which you read in this morning's paper was furnished by the Associated Press or a similar organization. Much that comes under the head of miscellaneous is not written for any particular sheet but for companies which buy the articles and "syndicate" them to many papers. Thus an article may appear simultaneously in many different journals. Yet even when such aids are considered, the modern newspaper remains a marvel almost without parallel.

EXERCISE 2

Selecting a good newspaper, make the following investigations. The labor can be lightened by distributing assignments, each member of the class being given some one thing to investigate.

1 How many pages does the paper contain? How many columns? Estimated roughly, how does the number of words compare with the number in this book?

2 How many columns are given to news? Of the news, what part is of local interest only? How much has to do with foreign countries? Which foreign countries are represented? What states are represented? What cities within the state? How much of the news is political?

3 Approximately what part of the paper is given to advertising? Is any of the advertising disguised?

4 Where is the editorial page found? How many editorials does it contain, and what is each about? Do you find on this

page editorials taken from other papers? Are there any letters addressed to the editor?

5 What part of the whole, estimated roughly, is given to miscellaneous matter? What kinds of matter do you find? Is it difficult, in some cases, to tell whether an article should be credited to news or to miscellaneous?

6 Find, and locate by page, such of the following as the paper contains: weather report, summary of news, sporting page, stock market reports, fashion notes, book reviews, school notes, comic pictures.

7 Find (*a*) a news story evidently furnished by the Associated Press or a similar agency, (*b*) a syndicated article, (*c*) a story written by a staff editor, (*d*) a news story sent in by a correspondent from a neighboring town.

NEWS. Finding news and publishing it is the chief mission of the newspaper. On the number of readers it can interest through its news "stories," as they are called, depends mainly its success. The news story, therefore, repays study. It is of interest not only to those who are thinking of becoming journalists, but to all students of effective expression. Such study is of particular value in that it impresses the necessity, when gathering material for a composition, and also when writing, of keeping the "other person" in mind.

The "other person" is considered at the outset in determining what merits notice, for not everything that happens is news in the journalistic sense. "Is this of interest to me alone," the editor asks himself, "or to the public in general?" The most difficult thing the cub reporter has to learn, we are told, is to distinguish between what will interest and what will not. "If a dog bites a man," a famous editor fond of forceful exaggeration once explained, "that is not news. Everybody knows that dogs bite men. If a man bites a dog, that is news." A traditional yarn tells of a young reporter sent to "cover" a wedding who returned without any copy. There was noth-

ing to write about, he explained, for the bridegroom failed to appear.

The "other person" is kept in mind by the reporter who has received a definite assignment and goes forth to get material for a story. What will readers care to know? Acting for them, he must be "all eyes and ears." He must try to find answers to all the *what, who, when, where, how, and why* questions they might ask. He must win possession for them of all obtainable facts. Accuracy is his watchword; his readers do not care to have him guess. And he must be quick, for what is news today may not interest tomorrow.

This same attention to the needs of the "other person" is found in the way in which the story is finally written. At its best, newspaper English is remarkably good, in view of the fact that most articles are necessarily written in haste. The vocabulary is reasonably simple. It should be, for newspapers are read not by the well educated alone but by many who spell out long words laboriously. The sentences are apt to be simple in construction. A recent survey of a newspaper page revealed that in more than four-fifths of the sentences the subject came first. The sentences are clear, conveying the intended message surely and swiftly.

EXERCISE 3

1 Mention an incident in your life, the life of a member of your family, or the life of an acquaintance, which had news value and yet was not reported in any paper. Mention a second incident, of interest to a small group but not appropriate for newspaper notice. Is Mr. Dana's statement "When a dog bites a man, that is not news" always true? The motto of the *New York Times* is "All the News That's Fit to Print." Do you approve this motto? It is said that for most kinds of reporting, young men are better than the middle-aged. Why?

2 What would ordinarily be the difference between a newspaper account of a fire and an account given in a friendly letter by a casual observer? Assuming that a reporter and a casual observer are present at a train wreck, what would be the difference between the mind-workings of the one and of the other?

3 "Get as close to the speech of the people as taste and correctness will allow," advises an experienced journalist. Are you sure that this is sound advice, and if so, why? Why should a reporter never attempt to employ "fine language," polishing every phrase? Every newspaper office places in the hands of the young reporter a card or pamphlet giving words and stereotyped phrases which must be avoided. Why is this necessary? Has the reporter any chance to show skill in composition? Can he show originality? Has he any need of an active imagination? Why, in writing a story, is the reporter never permitted to give expression to his own opinions? Why is the news story unsigned, save in rare cases? Since almost without exception the newspaper man must write anonymously, never becoming known to his readers, is this a serious drawback which should deter one from entering the field of journalism?

EXERCISE 4

1 Clip from a good newspaper a front-page story, preferably one of local interest. Study it closely, as a detective might, with a view to discovering all that the reporter did before writing it. Where did he go? From what sources did he gain his information? Was he aided by other reporters? How much time did he have in which to gather material?

2 Make a list of all the items of information you would try to get if you were a reporter "covering" one of the following: an automobile accident, an interscholastic debate, the burning of a school building, a project for a summer camp for poor children, the collapse of a building nearing completion, the nomination of a little-known man for office, a school exhibition, a lecture by a distinguished guest from abroad.

EXERCISE 5

"A reporter is constantly on the lookout for news. The presence of a piece of fire apparatus on the street, an automobile from a distant state, any considerable group of persons at an unusual

time or place, a 'for sale' sign, stakes indicating a new building,—these and many other things are noticed eagerly while the casual observer thinks little of them. By instinct, however, many of us are news hunters, and some of us are sufficiently interested, because of personal acquaintance with some member of the staff or for some other reason, to inform the local paper when we find anything of possible news value. In fact it is through voluntary aid of this kind that the average newspaper usually gets its first information concerning out-of-the-ordinary items."

Keeping in mind this paragraph, written by an experienced reporter, go on a news-hunt. Cover thoroughly the route between home and school. Explore the school building. Find out whether you have a "nose for news." Make a game of this hunt, bringing to it the spirit of a good sportsman. Report at the next meeting of the class whatever you have seen or heard which might be of interest to a newspaper office.

EXERCISE 6

• All events do not have the same news value. One item may be worth only "a stick" of type,—that is, about three inches. Another may be worth a column or a page. The policy of the paper may determine what kinds of news shall be given prominence. The supply on a particular day often governs the amount of space that can be spared for a given item; and since news is constantly coming in, it often happens that a long story is at the last minute mercilessly cut or even "killed" altogether. One of the things, therefore, which the reporter learns to do is to "write to measure," making his story long or short as the occasion requires. He learns to pick essentials and to condense when compactness is required.

1 Clip from a good newspaper a story at least half a column in length. Study it to see what are its essentials. Then condense

it to a "stick," deleting with a pencil all that you would discard. Then rewrite the story.

2 The instructor will read a half-column story slowly, that notes may be taken. The members of the class will then try to condense the story two-thirds.

EXERCISE 7

Write a news story based on an incident in a novel — *Silas Marner*, for example — or a narrative like that found in Holmes's *The Deacon's Masterpiece*, as a modern reporter would write it.

EXERCISE 8

| |
|---|
| Delene wore a red handkerchief around his neck, had long hair, and said he intended to reach the wilds of Montana and be a bandit. He had been devouring dime novel literature. |
|---|

Write a half-column story suggested by this scrap from a newspaper. Invent details.

TYPES OF THE NEWS STORY. News appears in several different types of story. First there are the "live news" stories treating of the day's happenings. These are often brief. Then there are the "special" stories. These are usually longer, detailed accounts of recent happenings which have previously been treated as live news. If the local post-office should make an important change in its equipment, this fact would be noted on the day the change took place. Weeks later a special article might appear telling how the change has increased the efficiency of the office. Perhaps a citizen of foreign birth has been reunited with his family after a long struggle, his aged parents having come to him from a distant country. This incident might be reported as live news soon after the happy reunion. Later there might appear a long story rehearsing

the difficulties overcome in making the reunion possible. A special article of the first type is known as an expository story, for it deals with exposition. The second type is known as a human interest story, for it details intimately the struggles and feelings of one or more persons. The human interest story frequently appeals to our sense of humor, or stirs our emotions because of its pathos.

EXERCISE 9

Find, in some paper, a "live news" story. Find one which might later be the basis for a special story. Find a special story and explain what might have been written earlier concerning the event in the form of live news. Find a live news item which might be turned into a human interest story. Why are human interest stories more commonly found in Sunday issues?

EXERCISE 10

A few years ago a Middle West newspaper awarded a prize of five dollars each day to the most polite person to be found. The reports of the investigator made interesting reading. Here is the concluding part of a column story written by one whose search was rewarded only after many hours had been spent and various clever methods of detecting kindness employed:

Toward Broadway and Locust Street the Investigator meandered. At the corner he observed a young girl halt a woman to warn her that the bar pin on her shirtwaist was unfastened and in danger of being lost.

"It's on Fourteenth and Olive Streets," he overheard the girl respond to another woman who questioned her a few steps away.

"If you want to ride, take an Olive car, but it is only a short distance."

Two courteous acts in ten minutes. Investigator decided to follow. The girl turned in at the Federal Reserve Bank Building. So did the Investigator. She entered the office of the Mississippi-Warrior River Service. Investigator loitered near the door.

"I'll show you. It's only around in the other corridor." The same girl was talking. She emerged from the office followed by a cheaply but neatly clad woman, and led the latter to the office the woman had been unable to find alone.

There were other polite acts, too, including the lacing of a shoe for a small boy who was playing in the office while his parents talked with the manager. Then the five-dollar politeness prize was pressed into the hand of Miss Florence Clancy, 4112 North Grand Avenue.

Imagining that you, a cub reporter, have been sent on a similar quest, write your story. For *the most polite person* you may, if you prefer, substitute one of the following: the best natured person in school, the most attractive room in the building, the improvement that would contribute most to the attractiveness of the school building, the best recitation of the day, the most efficient traffic officer in town, the best trimmed store window. Do not forget that you are a reporter writing for a newspaper.

THE INTERVIEW. Some of the cleverest work done by newspaper men is in the form of "interviews." Good specimens can be found in nearly every issue of a large city newspaper. The one given below, well managed for so young a writer, is taken from a school paper. It is good in that it contains interesting material. It suggests that the reporter, before the interview, had well in mind two or three questions which he felt that his readers would like to have answered, though he was prepared to accept whatever Mr. Mantell might give. Notice the attractive beginning.

MANTELL SAYS PUPILS LIKE "MACBETH" BEST

Surprised "King Lear" and
"Hamlet" Not Studied
More in Schools

BEGAN CAREER IN 1879

That "Macbeth" is the most popular of Shakespeare's plays among high school students was the statement made by Mr. Robert Mantell, noted Shakespearian actor, to a representative of "The Owlet" at the Hotel Bond Monday afternoon. Mr. Mantell has played the part of Macbeth in this play for fifteen years and has found that more students attend performances of this tragedy than of any other of Shakespeare's plays.

He expressed surprise, however, that "King Lear" and "Hamlet" are not taken up in more schools. "There are many parts in Shakespeare's plays that could be effectively dramatized in classrooms," he said. "Especially good are the instigation scene in 'Julius Caesar' and the murder scene in 'Macbeth.'

"Shakespeare is simple — simpler, in fact, than the numerous problem plays of today. A child can understand the clear thought and language. Who could not easily follow the thought in Macbeth's soliloquy on sleep?" argued Mr. Mantell; and he went on to prove his point by quoting readily that well-known passage. "Shakespeare's works are unsurpassable and will live till the end of time, in my opinion," he added.

The character of Macbeth, he thinks, is true to nature. He represents the average

man — vacillating, ambitious, and susceptible to temptation. Mr. Mantell believes that it took both Macbeth and Lady Macbeth to do the murder, but that the original thought of killing Duncan came from Macbeth. Dramatically he places the part of Macbeth first, with Lady Macbeth as merely a "feeder" for the words and actions of her husband.

Mr. Mantell has been on the stage for forty-six years, having made his first venture in 1879 at the age of eighteen. He has a son ten years old who lives in Milwaukee with his "grandma." Each Sunday he and Mrs. Mantell, wherever they may happen to be, speak to the boy by telephone. Mrs. Mantell, who is known on the stage as Genevieve Hamper, acts in support of her husband and plays the rôle of Rosalind in "As You Like It."

This evening at Parsons Theatre "King Lear" will be presented. On Friday night students will have the opportunity of seeing "Macbeth." On Saturday "The Merchant of Venice" will be played in the afternoon and "Richard III" in the evening.

Not every person of prominence cares to be interviewed by a high school student. Many cannot spare the time, and others dislike publicity. The interviewer should in every case arrange in advance for the interview and state its purpose clearly. After the article has been written, it is best, if practicable, to submit a copy to the one interviewed, that he may criticize it before publication.

EXERCISE II

If the instructor approves, let a member of the class be appointed to interview a member of the teaching staff, or

some other person so interested in the welfare of the school that he will not look upon an interview as an intrusion.

NEWS STORY STRUCTURE. So accustomed are we to newspaper ways of reporting that, unless attention is called to it, we fail to notice that the news story is told after a fashion peculiar to journalism. First there is the big type heading. This is more than a mere title. It is an advertisement, usually meant to be alluring. It is more than an advertisement, for in a few words it may tell the very things the reader is most anxious to know, as who won the game, what the score was; and what plays were most spectacular.

Next comes the "lead," as it is called, a short paragraph, it may be but a single sentence. There are various kinds of leads, but in general its purpose is to give in condensed form the significant features or the bare facts of whatever forms the basis of the story. If one should fail to read beyond the lead, he might still have a reasonably good idea of what the entire account contained. Here, for example, is a two-sentence lead that is typical. Although it is but the opening paragraph of a two-column account, it seems to tell the entire story in miniature.

Sweeping toward the ground while his plane was traveling at better than 100 miles an hour, Lieutenant John E. Blaney, one of the army pilots who participated in the aviation meet at Brainard field, was instantly killed when his plane, a DeHaviland 4, side-swiped a tree about a mile south of the aviation field Sunday afternoon. The accident happened about 2:30 P.M. in full view of more than 20,000 spectators on the aviation field, but so suddenly that few realized that the plane had crashed to earth.

The lead is followed by miscellaneous matter, whatever is needed in the way of retelling or explaining. The paragraphs are usually short and may not be closely linked.

This anticlimax way of building meets the requirements

of the newspaper reader. The headlines alone may tell all that he cares to know. If his interest is a little greater, there is the lead, which so often gives the entire story in condensed form. If his interest is still greater, beyond the lead are the details. In a word, the reader can get what he wishes quickly. There is another reason, however, for the anticlimax arrangement. Headlines are not written by the reporter but by a "head-writer," who may not have time to read the entire story. He must quickly condense into a few words the main ideas found in the lead. Moreover in "making up" the paper the editor may have to "cut" the story to fit available space. The ideal story, as handed in by the reporter, can be cut at random at the end of any paragraph and still remain essentially complete.

EXERCISE 12

By way of demonstrating that a one-sentence lead may be closely packed with information, dissect two or three of the following. Place each item of information in a separate, complete sentence.

1 Nearly 12,000 people squeezed their way into South Field yesterday afternoon to see the Williams College team defeat Columbia University by the one-sided score of 25 — 0.

2 Harvard's football team vindicated itself today with 23,000 football fans looking down from the Stadium when it beat Brown 7 to 0 and wiped out the memories of its last Varsity game with Robinson's footballers who, three years ago, scored three touchdowns on the same field.

3 The light Exeter Academy eleven today rushed the heavy-weight Yale freshmen team all over the field, defeating the Elis 17 to 7, although the Freshmen scored first, getting a touchdown in the second period, and bringing the ball twice to the Exeter 15-yard line before the first half closed.

4 Whatever success Professor David Todd of Amherst may have had in observing the eclipse of the sun from an airplane last

Thursday, and as yet it is not known whether he reached the zone of observation in time, his trip made thousands of the population of Bermuda happy; for while the steamship *Eleanor*, upon which he was traveling, was at the port of St. George making repairs, the navy airplane gave the Governor General, Sir James Willcocks, the first bird's-eye view ever obtained of his dominion and delighted the Bermudians with a sight of the first aircraft ever to fly over their island.—From the *New York Times*.

EXERCISE 13

Each of the following groups of items appeared in the opening sentence of a news story. Try to combine each group into a well-constructed sentence. Place first, if you can, an item that will attract attention.

1 Lieut. Belvin W. Maynard finished an ocean-to-ocean flight yesterday. Records of all fliers between Cleveland and Mineola surpassed. Tremendous burst of speed at the end. Landed at Roosevelt Field at 1:15 P.M. Maynard known as the preacher-aviator. Distance from Cleveland is 503 miles.

2 Police Sergeant Sweeney's first name is Vincent. The Sergeant felt the hand of some one in his right hip pocket. At the time, he was on a Lexington Avenue elevated train in Brooklyn. This happened yesterday morning. The Sergeant was on his way back to New York. The train was near Cleveland station.

3 Franklin B. Harding is chief consulting engineer of the Chicago Exploring and Developing Corporation. Harding walked into town this morning, barefooted and bruised. He was suffering for want of water and food. The Corporation has properties at Telamer. The distance traveled by Harding in walking from Telamer is about 225 miles. Telamer is in Sonora.

EXERCISE 14

Make an exercise like the preceding. That is, dissect a one-sentence lead taken from a well-written news story, putting each item of information into a separate sentence. Give no hint of the order in which the items appeared in

the lead. The instructor will have one of the dissected leads placed on the board. The members of the class will compete to see who can, in five minutes, produce the best lead. In determining which is best, the two or three distinctly better than the rest should be compared with the original clipped from the newspaper.

EXERCISE 15

Which is the best of these leads? Defend your choice.

1 Every record in the high flying line, official and unofficial, went crashing to the ground yesterday afternoon over Long Island when Roland Rohlfs in a Curtiss "Wasp" triplane soared 34,610 feet above sea level, higher than any living creature had ever before ascended. — *N. Y. Sun*.

2 Roland Rohlfs, in a Curtiss K-12, 400 horsepower motor, shattered all altitude records yesterday by ascending to a height of 34,610 feet. The flight throughout was officially witnessed and confirmed. — *N. Y. Tribune*.

3 Flying his Curtiss "Wasp" triplane, with a 12-cylinder 400-horsepower Curtiss motor, Roland Rohlfs, test pilot for the Curtiss Airplane and Motor Company, yesterday broke the world's altitude record, when, at Roosevelt Field, he reached the height of 34,610 feet, or more than six and one-half miles above sea level. Last Saturday he had come within nearly 400 feet of this mark, but the flight was not official. — *N. Y. Times*.

EXERCISE 16

Write a news story from the following notes. Take pains with the lead.

Automobile ran off dock at St. George, Staten Island, yesterday. — Big touring car, owned by Charles Holt of 102 Teuton Avenue. — Car not yet recovered. — Holt accompanied by Edward Milton, 401 East Street. — Water fifty feet deep. — Speeding down South Street to catch 3:15 P.M. boat. — Failed to make turn to left leading to ferry house. — Car driven by Holt. — Men hurled

through windshield into bay. — Badly cut. — Hurried to Staten Island Hospital. — Rescued by crew of ferryboat Gaynor. — Lifeboat lowered.

HEADLINES. The writing of headlines is an art. Not every editor has the ability to glance through copy, select one or more items which contain the gist of the story or are so out of the ordinary as to be of special interest, and express them in condensed form in proper length to fit the newspaper column. It calls for quick judgment and a technical knowledge of type sizes. The writing of headlines is perhaps too difficult a matter for the average high school student to attempt unless the problem of accurately fitting words to the width of a newspaper column is largely disregarded. Assuming that this problem is not stressed, practice in quickly picking essentials and in condensing effectively provides valuable training.

EXERCISE 17

1 Clip from a good newspaper a number of headlines, study them, then report whatever you have discovered concerning them. Do all contain the same number of lines? Where several lines are employed, is the arrangement always the same? Does each headline call attention to but one thing, or are several items, in some instance, displayed? How commonly do *a*, *an*, *the*, and *and* appear? In what tense are the sentences cast?

2 Read to the class a news story, not more than twenty lines; then let your classmates guess what the editor picked from it to feature in headlines.

3 The instructor will read to the class a news story, slowly, that there may be opportunity for rapid note-taking. Five minutes will be given in which to prepare appropriate headlines. Class discussion should follow.

4 Get, if possible, from two or more papers, headlines to stories dealing with the same event. Compare them with a view to discovering whether the same items have been singled out for display. Which heading do you prefer?

5 Give orally the substance of a possible news story based upon an event you have witnessed, for example a game, or, if you prefer, an incident in your life. Then show that two or more editors might have written entirely different headings to go with the story.

EXERCISE 18

South Norwalk, Sept. 15.—The annual endurance swim of the Roton Point life savers was held here yesterday afternoon, and out of nine entries only two finished. The swim was over a course of four and one-half miles. The swimmers began at the Washington Street bridge at 1 o'clock and made way for Roton Point Beach and the finishing mark. The swimmers dropped out at various points, and the only two to finish were Arthur Stabell, who covered the distance in two hours and fifty-six minutes, and Joe Corcoran, who finished in five hours and forty minutes. Both men will receive medals.

Which of the following headlines do you prefer for the above story? Give your reasons.

- 1 Two Finish in Endurance Race
- 2 Life Savers Swim Four and One-half Miles
- 3 Stabell Wins Endurance Race
- 4 Two out of Nine Finish in Endurance Race
- 5 Life Savers in Endurance Race
- 6 Life Savers Win Medals
- 7 Medals for two in Endurance Race

EXERCISE 19

Prepare headlines for one of the following leads. Do not misrepresent, yet make the headings as alluring as you can.

- 1 Children of wealth mingled with those of poverty at a children's party and lawn fête given to about 1,000 youngsters

on the grounds of Mr. and Mrs. Frank A. Vanderlip's country home, Beechwood, in Scarborough-on-Hudson, this afternoon.

2 A new system of physical education, revolutionizing methods of caring for the health of college students, has been adopted by Columbia College, and will be begun at the opening of the fall term, it was announced yesterday.

EXERCISE 20

Invent a new headline for this story, bringing into prominence a different item.

SIX-STORY FALL, BOY UNHURT

Tommy Burke, six years old, of 364 West Seventeenth Street, fell from the roof of a six story building across the street, late yesterday afternoon. A patrolman, summoned by half a dozen hysterical women who had seen the accident, arrived in time to find Tommy walking out of the areaway, rubbing his elbow.

"Le'me be," he advised the patrolman, sulkily; "I'm late now, an' ma'll be sore."

The patrolman followed the advice only after an ambulance surgeon had looked Tommy over and pronounced him whole. Clotheslines had broken his fall and he had landed in a snowbank.

EDITORIALS. How does the editorial differ from the news story? One of the Ringling brothers, widely known circus men, dies. Immediately the writer of news is busy. He prepares a story recording the death and giving a sketch of the man's life from the time when, with his brothers, he started with a "small wagon show" till the Ringling shows became the greatest tent attraction in the world.

The story gives all the facts, but nothing more. A day or two later there appears on the editorial page a composition entitled *Alfred T. Ringling, Showman and Good Citizen*. Its purpose is not to present facts but to lodge in the minds of readers a few related thoughts: that with few exceptions tent shows offer clean and wholesome entertainment; that prejudices against circus folk are without foundation; and that Ringling Brothers have rendered a worth-while service to the country. Here is another example: A bill is proposed in Congress. This is reported in the news section of the paper, as are the speeches made for and against it during the weeks that follow. The editorial writer, having thought the matter through and reached the conclusion that the bill is a good one, writes article after article in support of it, each a brief composition setting forth a reason why the bill should pass. He tries to direct public thought. Because the editorial, unlike the opinion of an individual when privately expressed, is the opinion of an organ of publicity which may influence the thinking of hundreds of thousands, it is of great importance. That is why the better papers get for editorial writers the best thinkers obtainable.

Where does the editorial writer find his subjects? The field is almost boundless. Many subjects are found in the news of the day. An instance of this kind is the editorial on Ringling, referred to in the preceding paragraph. Many come through the reading of magazines and books. The editorial writer is constantly reading and studying, as keen in his search for problems which should be worked out for the public as the news writer is keen in detecting news and getting all the facts. He may be a specialist in some field, as politics, foreign affairs, or finance, or he may be prepared to write on any topic assigned by whoever directs the editorial policy of the paper.

EXERCISE 21

Let the class appoint a committee to whom shall be given one of the following commissions:

1 Study the editorial page in three successive issues of a good daily and report in writing on the following matters: the different themes touched upon, the number evidently suggested by recent news, the number which advocate reforms, the number dealing with politics, the most interesting two.

2 Post on the bulletin board all the editorials appearing in two or more different papers on a given day. Decide which paper has the best editorial page and be prepared to defend your choice.

3 Watch a good newspaper for a week and clip from it editorials of merit. Post on the bulletin board the best three and number them according to their merit. Be prepared to justify your choice.

4 Watch the school paper for at least three issues. Clip the best three editorials and post them on the bulletin board, arranged in the order of their merit.

EXERCISE 22

Below are given editorials from a school newspaper. Notice that each grew out of an incident in school life — a close election, an unexpected crisis in a football season, an assembly hall talk. In each case an editor has thought, reached a definite conclusion, then written a brief article designed to win others to his way of thinking. Which of the three is best?

Let each member of the class think of a theme for an editorial appropriate for a school paper. From the topics thus obtained, let the class select three of the more promising. After general discussion, let each member write an editorial on one of the three. Finally, let the class decide which editorial is best. In reaching a decision it should be borne in mind that the purpose of the editorial is to direct thought, not merely to entertain.

SPORTSMANSHIP

In the second race between the Canadian and American fishing schooners for the championship of the Grand Banks the vessels were even when a heavy gust carried away the top-mast of the American vessel. Immediately the Canadian commander ordered his corresponding sail to be furled.

In that football classic, the Harvard-Yale game, another example of fine sportsmanship was given. Clark, the Harvard center, had received a gash on his forehead. Only two minutes is allowed for bandaging the wounds of players. The Harvard doctor told the timer that his team would have to take the penalty, as it would be impossible to fix the wound in two minutes. The Yale captain heard the remark. "We shall accept no penalties for overtime work," he said.

Recently there were two candidates for one of the highest honors of this school — the captaincy of the basketball team. Each was a skilled player, a veteran of three years. The vote of the squad was deadlocked, and the matter was placed before the governing athletic body for decision. It was decided to settle the matter by a flip of a coin. The candidates were called. Each offers the other the right of "calling." The coin is tossed. The quickly extended hand and the pledge of coöperation given by the loser — these, fellow students, are what make school athletics worth while. Our school has every right to be proud of this act of clean sportsmanship on the part of one of her most prominent athletes.

ELIGIBILITY RULES

Much discussion has been caused by the new eligibility rules sponsored by the Headmasters' Club of Connecticut and the Connecticut State Teachers' Association. The new ruling that, in order to represent his school in athletics, a student must have passed three full subjects at the close of the previous semester has been declared unjust by many. For a while things looked rather dark for this year's football team on account of this new eligibility requirement. However, the rule presents a new aspect when shown in a different light.

When we come down to bare facts, what are we here in school for? Primarily, for education. If a student fails to pass three

subjects, how many does he pass? He passes only two, or from two-fifths to one-half of the subjects taken. The logical conclusion is that a student who receives a passing mark in only one or two subjects is not spending enough time on his studies. The purpose of the new rule is to lessen the number of failures due to athletics.

We are all acquainted with the new rulings. Let us take advantage of the time remaining this semester and look to our marks, so that when the call for candidates for the basketball, track, and baseball teams is issued, the school will not find itself in the same predicament it was in at the beginning of football practice this year.

WHY USE FURNITURE?

Perhaps it was unfortunate that the speaker of Monday morning, who gave such an instructive talk upon the importance of saving and properly using energy in the performance of work, had not been previously advised that we are, on the whole, quite adept in the gentle art of saving energy. For instance, a teacher will ask John for a certain bit of information. John is so keen on this matter of saving energy that he delivers it in a mumbling tone. In that way he wastes no unnecessary breath, which can be saved for the pronouncing monthly of certain forcible epithets about hard markers. John has also found it a great saving of effort to disdain the aisle, and, rising to a half-crouch, to make his reply while deftly balancing on the upturned seat. This without doubt saves the legs a great deal of wear and tear; most wisely too, as John will require all that energy for the evening dance.

The girl does it so daintily! She dispels all suspicion of trying to hoard up strength, by her grace and delicacy. We forget our annoyance at not being able to understand her, because her whispered phrases are so soft and sweet. Like "Mary Rose" responding to the voices, she rises ghost-like, refraining from any unnecessary vigorousness of movement. Upon delivering her answer, she resumes her seat swiftly and delicately, as we would have our fair heroine collapse in a swoon of ecstasy. Ah, Mr. Speaker, you know not our skill at saving energy in the classroom!

Let us have audible and intelligent replies in the classroom, delivered by the student standing erect in the aisle without the

moral or physical support of furniture. Of the delicate maid we would humbly request a trifle more volume of voice and just the merest suggestion of self-assurance in rising and sitting. It is our earnest hope that we may accomplish this change without endangering our laudable purpose of conserving energy.

EXERCISE 23

Write an editorial based upon one of the following items of information:

1 Of the 100 who received Carnegie medals for bravery in 1919, thirty-four were 19 years of age or under. Seven were girls—one 19, one 15, four 14, one 13. Of the boys, one was 19, six 18, three 17, seven 16, one 15, two 14, four 13, one 11, two 10.

2 Carefully prepared statistics show that in a period of five years (1916-1920) there were, in forty-five states, 318 forest fires, and that they resulted in damage to the extent of \$85,785,747. The total area burned was 56,488,307 acres.

3 An investigation made by the American Bankers Association reveals that at fifty-five years of age out of one hundred men who at twenty-five were strong and vigorous, with good mental capacity, twenty had died, one was very wealthy, three were in good circumstances, forty-six were self-supporting but without means, and thirty were dependent on children, relatives, or charity for support.

4 In a circular sent out by the Savings Division of the United States Treasury Department encouraging the practice of investing savings regularly is found the statement that an investment of a dollar a week at 4% interest compounded quarterly amounts to \$638.68 in ten years, \$1589.60 in twenty years, and \$68,620.89 in one hundred years.

EXERCISE 24

Write an editorial, using one of the following news items as a text. Think, first of all, what idea you wish to lodge in the reader's mind; then consider carefully the best way of producing the desired effect. Imagine that this is a task given you by a newspaper chief who is trying you out.

1 Aaron Ward, one of the Yankee substitutes, didn't see yesterday's victory. Just before the game started, Umpire Owens ordered him to quit batting up flies. Ward batted out one more and Owens ordered him off the lot.

2 New York, March 9. — An order on the Bank of Montreal entitling the bearer to \$1,200,000 in railroad bonds was picked up in the street in the financial district yesterday by Harry Hahn, a 17-year-old clerk. Noting the brokerage firm signature on the order, the youth delivered the paper at its office. A reward of \$2 was given him with the advice that he was "an honest lad and probably would make his way in the world."

3 Woburn, Mass., Sept. 3. — Woburn, proud of its distinction as the home of six athletic captains, has arranged a celebration in their honor Sept. 17. The captains who will be the city's guests of the day are Charles Weaver, leader of the Tufts baseball team; Leo Doherty, captain of the Tufts track team; George Cotton, leader of the Amherst eleven; Walter Cummins, captain of Dartmouth's wrestling team; Arthur Conlon, Harvard's baseball captain; and Jimmy Connolly, the Georgetown track leader. Each captain is to be given a silver loving cup.

EXERCISE 25

Here are newspaper clippings. Think about them for a day or two, then write a brief editorial suggested by one of them. Remember that your purpose is to arouse thought. If neither clipping suggests a thought worth passing on to other readers, base an editorial on any news story which has recently attracted your attention.

BILLIONS OF PENNIES MINTED

Philadelphia, Oct. 22. — Raymond T. Baker, Director of the United States Mint, said today at a conference of assay experts that all the mints in the country are turning out 75,000,000 pennies monthly.

GOLD COINS CAST AWAY TO ILLUSTRATE WASTE

Northampton, Mass., Feb. 12. — Silver and gold were thrown away yesterday to illustrate a talk on the waste represented by carelessness among factory workers of the McCallum Hosiery Company. George B. McCallum, treasurer of the company, told operatives that in a week 11,760 needles, worth $1\frac{1}{4}$ cents each, had been lost.

The effect was the same, he said, as if \$147 were thrown from the shop window, whereupon the treasurer took from his desk a pile of 147 silver dollars and tossed them out of the window.

Silk scattered under foot was as much destroyed as if thrown away, he added. Estimating the amount of the loss from this cause last week at \$50, he tossed a shower of gold coins among the workers. Some listened to the treasurer's later remarks, others scrambled for the gold, while many rushed out of doors to search for the silver in the snow.

NEWSPAPER OFFICE ORGANIZATION. The chart entitled *Newspaper Office Organization* shows in general the distribution of responsibility in a newspaper plant. Notice first that there are two well-defined departments, the business and mechanical on the one hand and the editorial on the other. The names of the various managers in the former carry with them a suggestion of the duties involved. The mechanical superintendent, for example, is in charge of the mechanical work connected with printing and mailing. The names found in the right-hand section of the chart are nearly as suggestive. The city editor, with his staff of reporters, is responsible for the home town news.

The state editor covers, mainly through the aid of correspondents, the entire state. The news furnished by the Associated Press or some similar agency, covering not only the United States but foreign countries as well, is handled by the telegraph editor. The sporting editor, with his assistants, is responsible for the sports page. On the staff of a large daily there are still other editors covering special fields. The editor-in-chief, in general charge, directs the news, editorial, and advertising policy of the journal.



I NEWSPAPER OFFICE ORGANIZATION

CLASS PAPERS. Perhaps the simplest form of school journalism, yet one serving a good purpose, is the news bulletin, a broadside issued weekly, in which appears school news in the form of brief accounts of recent happenings and a calendar of coming events. Such a project is appropriate for a class group of twenty or thirty. Six is a good number to have on the staff: an editorial board of

four, a business manager, and an assistant manager. Of the editorial staff, one acts as editor-in-chief and also prepares a calendar of coming events. Under his direction the sub-editors "cover" club activities, athletics, and general school news. The business manager and his assist-



II NEWS BULLETIN ORGANIZATION

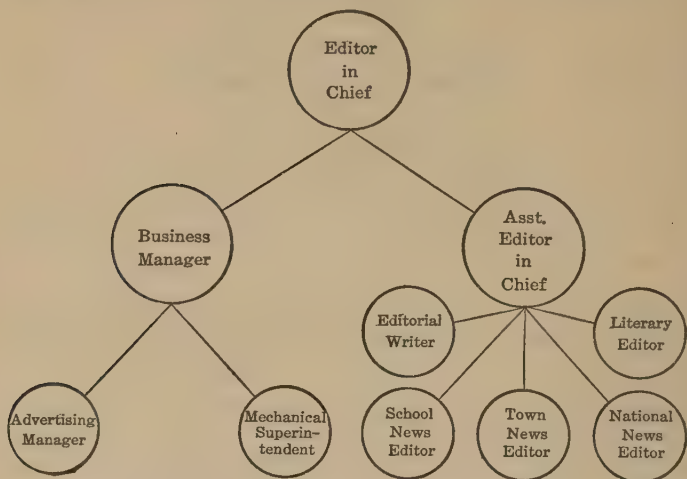
ant attend to finances, for a little money may be needed for the enterprise, and sees that the bulletin is properly printed, typewritten, or written by hand, and posted. If there are no facilities for printing, it is well to select for one of the managers some one who is expert as a typist. A broadside of convenient size is a sheet 11" x 17", divided into three columns. A single copy is all that need be attempted.

EXERCISE 26

If the news bulletin project meets with favor, let the class proceed to select editors who shall remain in office for at least two weeks. Following the election, there should be discussion concerning the name to be given the bulletin, the day when all copy must be in the hands of the managers, the day and place of publication, and ways of financing the venture.

EXERCISE 27

The bulletin deals with school news only. More ambitious, and patterned, in its management, somewhat closely after the daily newspaper, is the class publication suggested in Chart III. This calls for a staff of ten or more, and in addition gives to every member of the class an opportunity



III CLASS PAPER ORGANIZATION

to contribute. The three members of the business staff attend to finances, including the furnishing of paper of an appropriate size, and to typewriting, if the paper is to be typewritten. They also have charge of the advertising section. The advertisements may be invented. The editor-in-chief, aided by his assistant, is in general charge, and writes one or more editorials. The school news editor, in covering his somewhat wide field, may call to his assistance reporters selected from the class. The home town

editor and the national (telegraph) editor rely mainly on some good daily newspaper, condensing the stories found in it. They should look particularly for articles dealing with school affairs. The literary editor solicits from classmates stories, essays, bits of humor, and whatever else seems appropriate for a miscellaneous department. Because of the labor involved, such a project is more appropriate as an occasional enterprise, the publication appearing but once or twice a term.

If this project is approved, let the class proceed to elect its board of editors and make necessary arrangements for publication. The success of the venture will depend in a measure on the willingness of members of the class to serve when called upon by the different editors.

EXERCISE 28

A variation of the project outlined in connection with the preceding exercise is an issue built around an event or a central theme. Here, for example, is the layout for an issue to appear a few days before an interscholastic debate:

News story

Time and place of debate, subject, names of members of competing teams, judges, prize to be awarded.

Personal sketches

What school offices each member of the competing teams has held, previous experience as a debater, other items of interest.

Historical sketch

Record of previous contests.

Interviews

With the leader of the home team, with the coach, with an alumnus — winner of a previous debate.

Editorials

Value of high school debating, good sportsmanship in inter-scholastic debating.

Miscellaneous articles

How a team prepares for an important debate.

My first debate.

A day in the State Legislature.

Here are other suitable subjects for such an issue:

A football game

Fire prevention week

Going to college?

History of our school

Safety first in school

Wage-earning power of high school boys

(A school play

Better speech week

Our town fifty years ago

The school library

Summer vacation

Work of the ——— department

How courses offered by the school prepare for life work

Assuming that you are editor-in-chief, plan a number of a class paper featuring one of the above topics. Tell very definitely what instructions you would give to each editor as to properly covering the field assigned him.

THE PRINTED SCHOOL WEEKLY. The printed school weekly, appearing regularly throughout the year, is a serious project calling for careful management. Properly conducted, it may become nearly as influential in school life as the daily newspaper in its larger field. It should be undertaken only when the size of the school and the interest of the students are such that it will not place too heavy a burden on the shoulders of a few. In the Appendix will be found specific directions for carrying out such a project. They were prepared by one who has had experience not only in school journalism but also in general newspaper work.

COURSE 6

THE ORDERLY MIND

SIMPLE LISTING SCHEMES
SEQUENCE TRAILS

THE PARAGRAPH
TOPICAL PLANS

SIMPLE LISTING SCHEMES

| | | | |
|--------|-----------|--------|-------------|
| jumble | litter | plan | design |
| muddle | disorder | order | method |
| mess | confusion | system | arrangement |

These two word-lists present a contrast. If each word were a person, and the two groups were pitted against each other in a contest, which would win? The first suggests an untrained mind, the second a trained mind. In commerce and industry, the words in the second list are of supreme importance, for business cannot thrive without system and method. Indeed in no worth-while undertaking can hit-or-miss effort compete with effort that is controlled by some plan or method or design. Composition presents no exception; success in this field is largely a matter of business-like attention to order. The word composition means things *put together*, not *thrown together*; it implies proper arrangement.

The exercises here given are very simple. They are designed primarily to form an approach to the more difficult tasks in organization found in later sections. In addition, however, they provide drill in following directions accurately and with speed.

EXERCISE I

Perform such of the following tasks as the instructor may assign. Work rapidly, but remember that accuracy and legibility should come before speed.

1 Arrange the listed words alphabetically in four columns. Be sure that the words are correctly spelled. Preserve alignment.

| | | | |
|---------|-----------|----------|---------|
| chief | different | truly | busy |
| those | does | surprise | almost |
| meant | breathe | writer | clothes |
| copy | usually | among | speech |
| whether | bigger | together | across |

2 In the same way list the following words alphabetically. Arrange them in four columns.

village, also, their, image, studied, forty, commence, led, neither, whose, queer, safety, around, imitate, women, enemy, quaint, lose, sure, until.

3 List the following names alphabetically and arrange them in two columns. Be careful to get the names right. Imagine you are preparing a mailing list.

Sarah V. Hanawitt
 Arthur S. Hamilton
 Elias H. Hutchins
 James Hall
 Fred G. Hyde
 Arthur Hugo
 Dean C. Heath
 Howard Hagerty
 Rawdon N. Houle
 Mary W. Hall
 George C. Harvey
 Arthur T. Harris

Alice M. Hutchinson
 Benjamin Harris
 George M. Hughes
 Erastus Heminway
 Harry Hoffman
 Peter Huyck
 Elbert T. Hande
 George L. Hurlburt
 John B. Handee
 Arthur Howard
 Elbert M. Hills
 Peter L. Hanson

4 Copy the ten names which the instructor will place on the board, but let the surnames stand first. That is, if the instructor writes *John H. Smith*, you are to write *Smith, John H.* Be sure to include every period and comma. The names should be in two columns, the alignment carefully preserved. Now relist the names alphabetically.

5 Copy, surnames preceding given names, and in alphabetical sequence, the ten names the instructor will write on the board. Make but one list.

EXERCISE 2

Perform such of the following tasks as the instructor may assign:

1 Write from the instructor's dictation ten full names (taken at random from a class-book, a city directory, or from a file of authors, statesmen, or inventors), arranging them in two columns. The names will be pronounced slowly and distinctly, but the instructor will not repeat them; so listen closely to guard against errors.

Now relist the names so that the surnames will be in alphabetical sequence.

2 The instructor will hand to a member of the class a list of names not in alphabetical sequence. The member will dictate to the others the names in alphabetical sequence. The class will write the names alphabetically, putting surnames first.

3 The instructor will place on the blackboard ten names and addresses from a directory or school list. Rearrange the list alphabetically, first with the names of people preceding the names of streets, then with the names of streets coming first. This is the way the two lists should look:

Smith, Horace K.
23 Adelaide St.
Southey, Lucius
653 Asylum Ave.
Wales, Vincent Z.
423 Whitney St.
Whipple, George T.
34 Winter St.

Adelaide St., 23
Smith, Horace K.
Asylum Ave., 653
Southey, Lucius
Whitney St., 423
Wales, Vincent Z.
Winter St., 34
Whipple, George T.

4 Inventory the books in your desk and list them, alphabetically, twice. In one list, let the book titles appear first, the authors' names following. In the other, the names of authors should appear first, the book titles following. The alignment should be like that called for in the preceding exercise. Omit from titles the initial *A's* and *The's*.

EXERCISE 3

Perform such of the following tasks as the instructor may assign:

① Rearrange in time sequence the items in each of the following lists. Make this an exercise in accuracy, speed, and neatness in arrangement.

a

- 7 Christmas
- Independence Day
- Washington's Birthday
- 4 Easter
- 2 Lincoln's Birthday
- 1 New Year's Day
- 6 Armistice Day

b

- 3 Landing of the Pilgrims
- 6 Beginning of the World War
- 4 Declaration of Independence
- 1 Discovery of America
- 5 War of the Rebellion
- 7 Completion of the Panama Canal
- 2 Settlement of Jamestown

② Arrange a display showing, in proper sequence, the "order of business" in a club meeting. Select if possible a club which all members of the class attend. Place each item on a separate line. Preserve margin alignment. Preserve uniformity. If the first item is expressed in a complete sentence, all other items should be expressed in the same way. For *club meeting*, the instructor may prefer to substitute one of the following: weekly program of school work; a Saturday program; steps a business manager takes in arranging an interscholastic contest; steps taken in the sale of an automobile, from first to last; steps taken in cleaning a room or in washing a car.

③ Give, in correct time sequence, the steps taken in doing one of the following things. For clearness use the terms *first*, *second*, and so on to *finally*. If you make a slip in sequence, your classmates will call attention to it.

- Putting up a tent
- Tending the furnace fire in the morning
- Making a pie
- Telephoning at a pay station
- Taking a snap shot
- Making fire by friction, as the Boy Scouts do

- Shoeing a horse
- Starting a garden
- Putting up a wireless aerial
- Getting a book from the public library
- Depositing bills and checks at a bank
- Finding a city in a big atlas

EXERCISE 4

Make the following lists:

- Five cities arranged according to size
- Five cities arranged according to their distance from the town in which you live
- Your studies arranged in the order of their interest to you
- Your studies, in the order of what you think is their importance to you
- Four games in the order of their popularity

EXERCISE 5

Perform one of the following tasks:

1 Give, in the order of their importance, three things one should consider in choosing his life work. Devote but one sentence to each item.

2 Give, in the order of their importance, three reasons why one should go to college if he can. Place each item in a separate sentence.

3 Write a three-sentence composition on automobile accidents. In the first give a very common cause of accidents, in the second a less common cause, and in the third a rare cause.

4 Write a four-sentence composition in which you tell of four things you dislike to do. Place the least agreeable last.

EXERCISE 6

Express your ideals concerning one of the following, arranging them in the order of their importance, each ideal in a separate sentence. For example, if you take *A School Paper* as your subject, tell of the various things which would make it, in your eyes, perfectly satisfactory.

A summer camp
An evening at the theater
A Christmas gift
A dramatic club
A recitation in +
A Saturday hike

A school paper
A newspaper
A school song
A house party
A novel
An automobile

EXERCISE 7

The instructor will write on the blackboard the names of a number of boys and girls, not in alphabetical sequence. List the names alphabetically, surnames first, under the headings *Boys* and *Girls*. Thus the instructor might use the following names: Elizabeth L. White, John T. Adams, Peter L. Edwards, Mary Harkness, Leona Vincent, Timothy B. Sinclair. Listed alphabetically and placed under headings, the names would appear as follows. Notice the alignment.

Girls

Harkness, Mary
 Vincent, Leona
 White, Elizabeth L.

Boys

Adams, John T.
 Edwards, Peter L.
 Sinclair, Timothy B.

EXERCISE 8

The instructor will dictate rapidly a number of states and of cities found in these states, in mixed order. Take down the names and arrange them alphabetically, the cities below and to the right of the states in which they are found. Here is an example:

Dictated list

Albany
 Ohio
 Cincinnati
 Los Angeles
 New York
 Cleveland
 California
 San Francisco
 Syracuse
 Rochester

Revised list

California
 Los Angeles
 San Francisco
 New York
 Albany
 Rochester
 Syracuse
 Ohio
 Cincinnati
 Cleveland

EXERCISE 9 ✓

Here are words which might be used in talking about people. Arrange them alphabetically in two lists headed *Good* and *Bad*.

courage ✓
 shiftlessness
 laziness
 timidity
 honesty ✓
 insincerity
 coarseness ✓

persistence
 carelessness ✓
 independence
 cheerfulness ✓
 selfishness
 slow-mindedness
 self-reliance

diffidence
 determination
 courtesy
 tenacity
 conceit
 refinement
 caution ✓

EXERCISE 10

Take any two opposing or contrasting heads and assemble appropriate items under each, expressing each item in complete sentence form. For example, the two headings might be *Advantages of Being a Millionaire*, *Disadvantages of Being a Millionaire*. If possible, arrange the items in the order of their importance. Here are further suggestions:

Advantages and disadvantages connected with seeing one's own country first; good points and bad in favor of the game of —; advantages and disadvantages of free textbooks.

EXERCISE 11 ✓

Group the following words alphabetically under four appropriate heads:

o pine
 beaver <
 o hemlock
 dog ✓

cat <
 o maple <
 bear <
 o elm

o hickory
 crowl ✓
 tulip X
 mouse ✓

robin
 geranium
 oriole
 lily

EXERCISE 12

The instructor will dictate a number of terms to be arranged under appropriate heads. For example, he may dictate a list of items belonging to the three "kingdoms"—animal, vegetable, mineral; or a list of animals some of which are wild and others domesticated; or a mixed list of kitchen utensils, games, and wearing apparel. The purpose of this exercise is to teach you to look for schemes of classification.

EXERCISE 13 ✓

Write down headings under which all sports and games might be listed or classified. Begin, if you wish, with *Indoor* and *Outdoor*. For sports and games you may, with the instructor's permission, substitute one of the following: stores, books, houses, vehicles, crops, chauffeurs, school-boys, clerks, occupations.

Since one purpose of this exercise is to give practice in determining different ways of classification, a number of the schemes for classification should be written on the board for comparison and criticism.

EXERCISE 14

You are arranging, let us imagine, for a camping trip, a picnic, a party, a play, or a long journey. List, under three or four headings, the things to be done in preparation. Think of the headings first.

SEQUENCE TRAILS

A composition, if brief, may be merely a collection of items in which arrangement is of little importance. For example a chatty letter may be delightful even though planless or nearly so. We are not always going somewhere along a straight line or a carefully plotted curve; often we are but strolling aimlessly. In general, however, a plan of some sort is a necessity. One reason why the trained writer accomplishes with ease what the apprentice finds difficult is that, because of his training, he is quick to see the best plan to follow in presenting what he has to say.

There are many composition plans, certainly hundreds, though some differ from others but slightly, and perhaps all are variations or combinations of half a dozen simple plans, just as all story plots are said to be but variations of a few simple ones. Sometimes the sequence to be followed is dictated by necessity; there is little or no choice. In explaining, for example, it may be that a certain thing must be made clear first in order that a second thing be understood at all, and the second must be made clear that a third may be understood. The steps in the proof of a proposition in geometry must be taken in a certain order, for each step following the first depends on the preceding. Commonly, however, one may choose his composition plan, selecting a sequence which seems best for the occasion.

SIMPLE INVENTORY. A short composition, for example a paragraph, may call for little more than an enumeration of items, or a display of parts which make up a whole. The order in which the items appear may be of no impor-

tance. The main thing, perhaps, is to see that nothing is omitted, and that the items are kept distinct from one another. The parts of such a composition remind one of the spokes of a wheel or the ribs of a fan, where one spoke or one rib is no more important than another. Here is an example:

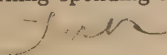
Valleys are widened in many ways, among them the following: (1) A stream may flow against one side of its channel with such force as to undercut the slope above. Slow streams are more likely to widen their valleys in this way than swift ones, because they are turned more easily against their banks by obstacles in the channels. (2) Rain-water flowing down the slopes of a valley carries earth material with it. This widens the valley, by slowly wearing back its slopes. (3) The loose matter which lies on the slopes of a valley creeps slowly downward, especially when wet. It may also slump down steep slopes. In these and other ways, all valleys are being widened all the time.

—*Modern Geography*: SALISBURY

This paragraph contains an inventory or enumeration. The order in which the items are given is of little importance. Pains have been taken, however, to indicate clearly where one item ends and the next begins. Notice the simplicity of the plan. First comes a sentence containing a general statement. This tells what the paragraph is to be about and also announces that an enumeration is to follow. Next comes the enumeration. Then we find a concluding sentence announcing that the enumeration is completed. If we think of this paragraph as being built on the wheel plan, the general statement is the hub, the enumerated items so many spokes all equally important, the concluding sentence the tire.

EXERCISE 1

Write a similar paragraph. Be careful to make the inventory complete, or as nearly complete as you intend it to be. Help the reader to see where items begin and end, using such guide-words as *first*, *second*, etc. Employ none but complete sentences. Here are topics, but it will be better for you to use one of your own selecting:

1. Ways of spending Saturday.
 2. Ways in which houses are lighted.
 3. Ways of learning how to swim.
 4. Common causes of automobile accidents.
 5. Reasons for thinking that the earth is round.
 6. Ways in which disastrous fires start.
 7. Ways of earning spending money.
- 

EXERCISE 2

Write a paragraph on one of the following subjects. Seventy-five or one hundred words will do.

1. The tools which came with my bicycle.
2. Winter sports.
3. The contents of my school desk.
4. Three things learned while watching —.
5. Three things to remember when driving a car.
6. Materials used in making a —.
7. Costumes in a shop window.
8. What I mean to tell in my letter to —.

EXERCISE 3

Write a paragraph beginning with one of the following sentences:

- 1 A pupil in our school has his choice of several courses.
- 2 Mother's workbasket contains a number of things.
- 3 There are many ways of transporting merchandise.
- 4 Boys (or girls) win prominence in several ways while attending school.
- 5 Here are a few interesting facts about wireless.

TIME OR SPACE SEQUENCE. A time sequence is used in plain narration where incidents are given in the order in which they have occurred. Reports of club meetings usually follow a time sequence. But it may be followed also in various forms of explanation; for example, it is used in giving directions. A composition following a time sequence suggests the movement of the hands of a clock.

A space or proximity sequence may be used in systematic description or explanation, as when one details what he sees from a hilltop, or explains the parts of a fountain pen. Compositions of this kind suggest many things—sometimes a compass, sometimes the rings made when a pebble is tossed into calm water, sometimes a circle divided into sectors. Not infrequently a composition follows a time-and-place sequence. Here are examples:

1 *At four* the next morning Jim was up and dressed. *By five* he had fed the horses and milked the cows for the last time and brought in a week's supply of wood. *Then* he returned to the attic room which had been his since childhood days, changed his clothes, and hastily packed his well-worn traveling bag with the few things he was sure he should need. *At six* he was striding down the road toward the railway station. *By noon* he had enlisted.

2 Start at the barn and follow the lane down as far as the two big oaks on the right-hand side. *There* turn to your right and cross the lot. *After crossing the lot* you will reach the right-hand bank of the stream near a white-birch tree. *From here* follow the brook down-stream until you come to the stepping-stone bridge. *There* cross over to the left-hand bank and after walking about thirty feet more you will have reached one of the best fishing and swimming holes in the brook.

3 It happened one day, about noon, going toward my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plainly to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition. I

listened; I looked around me. I could hear nothing, nor see anything. I went up to a rising ground, to look farther. I went up the shore and down the shore, but it was all one; I could see no other impression but that one. I went to it again and again to see if there were any more, and to observe if it might not be my fancy; but there was no room for that, for there was exactly the very print of the foot — toes, heel, and every part of a foot. How it came thither I knew not, nor could in the least imagine. But after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man; nor is it possible to describe how various shapes affrighted imagination represented things to me in, how many wild ideas were found every moment in my fancy, and what strange, unaccountable whimsies came into my thoughts, by the way.

—*Robinson Crusoe*: DANIEL DEFOE

4 I was always fond of visiting new scenes and observing strange characters and manners. Even when a mere child I began my travels, and made tours of discovery into foreign parts and unknown regions of my native city, to the frequent alarm of my parents and the emolument of the town-crier. As I grew into boyhood, I extended the range of my observations. My holiday afternoons were spent in rambles about the surrounding country. I made myself familiar with all its places famous in history or fable. I knew every spot where a murder or robbery had been committed, or a ghost seen. I visited the neighboring villages and added greatly to my stock of knowledge by noting their habits and customs, and conversing with their sages and great men. I even journeyed one long summer's day to the summit of the most distant hill, whence I stretched my eye over many a mile of *terra incognita*, and was astonished to find how vast a globe I inhabited. — *The Sketch Book*: WASHINGTON IRVING

The guide-words in the first two examples have been italicized, that they may catch your eye and suggest that you employ similar devices whenever you wish to make the way clear for the reader. The third example contains no

guide-words; yet the paragraph is well constructed, illustrating what skill can do without guide-words and suggesting that they should not be used unnecessarily. The fourth paragraph is interesting in that it follows a time-and-space sequence. Through it all, the time is changing; Irving is growing to manhood. But notice that as he grows older his wanderings, at first confined to the neighborhood of his home, soon reach the villages near by, and at length the most distant hilltop. Irving employs guide-words.

EXERCISE 4

Point out five word-groups which serve as time-guides in this paragraph:

"Never mind," said he at length, "this will answer"; and he drew from his waistcoat pocket a scrap of what I took to be very dirty foolscap, and made upon it a rough drawing with the pen. While he did this, I retained my seat by the fire, for I was chilly. When the design was complete, he handed it to me without rising. As I received it, a low growl was heard, succeeded by a scratching at the door. Jupiter opened it, and a large Newfoundland dog, belonging to Legrand, rushed in, leaped upon my shoulders, and loaded me with caresses; for I had shown him much attention during previous visits. When his gambols were over, I looked at the paper, and, to speak the truth, found myself not a little puzzled at what my friend had depicted.

— *The Gold Bug*: EDGAR ALLAN POE

EXERCISE 5

Write a paragraph patterned after one of the examples given. Use guide-words. Select, if you wish, a topic from the following list:

A day of my life
A club meeting
How I made a —
A thunderstorm

What happened when the bell rang
One inning of a game
What to do in case of fire
Mother makes a cake.

EXERCISE 6

What order would you follow if you were writing a composition on one of the following topics?

The course of a brook
The view from a hilltop
The way a room is furnished
The position of players in a
ball game
A show-window display

The general plan of a town
The plan of a building
What goes on at recess time
The contents of a lunch
basket
A city park

Write a composition in which you employ either a space sequence or a time-and-space sequence.

DEVELOPING A CLIMAX. *Climax* is from a Greek word meaning a ladder or staircase. It suggests, primarily, mounting step by step; but as we shall employ the term, somewhat loosely, it suggests a wide variety of things.

In a good story the interest increases by degrees till the climax or highest point of interest is reached. The teacher, when explaining, begins with what is simple and works gradually toward the difficult, the explanation as a whole suggesting a mountain trail which becomes steeper and rougher as it approaches the bleak, wind-swept summit. The statesman, pleading a cause, may begin with low appeals and rise to the highest. To hold his reader's attention, an author may reveal what he has in mind very gradually—first a glimmer, then a half-light, then full view. We get something of the climax effect when, to make clear his point, a speaker uses illustration after illustration, his discourse reminding one of a hall the details of which appear with increasing definiteness as the lights are turned on here and there. Sometimes the climax effect is produced through mere repetition, the same thing, or

nearly the same, being said again and again, for clearness or emphasis. Such a plan resembles that of a musical composition in which a melody is repeated with variations till at last it sings its way into the hearts of all who hear. In its cruder forms, it suggests the monotonous beating of a tom-tom. The following climax sequences are familiar:

Good, better, best

Important, more important, most important

Not at all exciting, somewhat exciting, wildly exciting

Easily understandable, somewhat baffling, mystery unsolvable

What everybody knows, known to but few, known to but one

Vague, a little more distinct, perfectly clear

Common, unusual, very rare

Physical, mental, moral

Individual, community, state, nation

You must, you *must*, you **MUST!**

Here are paragraphs built on the climax plan:

1 Why am I going to college? Because father and mother went, it seems the natural thing for me to do. That is my first reason, no doubt, and perhaps reason enough. In the second place, the boys with whom I am intimate are going. I want to stay with them. Perhaps this is not a better reason than the first, but probably, if I could measure the two, it would be found to be the stronger with me. In the third place, I suppose my chances of success in life will be better if I have a good education. I certainly want to succeed; so I think I should go even if none of my friends were going. But my big reason, strange as it may seem, is that I really want to study. It is actually true! I have become tremendously interested in chemistry. I want to know all there is to be known about it. And that means college for me.

2 The actors of the time of Elizabeth were of several classes. There were first the gentlemen of the Inns of Court, of the universities, occasionally the courtiers themselves; these were all non-professionals. There were, secondly, the boys of the public schools and the singing schools attached to the royal chapels and to the cathedral of St. Paul's. These soon became professionals. Lastly, there were the adult professional actors, a class at first

held in great contempt and often verily little better than the vagabonds, but destined, as time went on, to claim among its members such actors as Burbage, Alleyn, and Shakespeare, men who retired honored and rich from the profession which their talents had graced. — FELIX SCHELLING

In the first paragraph a boy gives a series of reasons arranged in the order of their weight. The climax arrangement in the second paragraph may not be apparent at first glance; but as we study more closely we discover this order of enumeration: non-professionals, soon-to-be-professionals, professionals. We note too that the first class mentioned is made up of highly respected people, the second class of those merely associated with highly respected people, and the third of a group regarded as little better than vagabonds, though in reality they were superior as actors.

EXERCISE 7

What things contribute to make an athletic field ideal? After brief class discussion, which may serve to bring to light a number of different notions, let each member select three or four items which seem to him of importance, express each in a complete sentence, then arrange the sentences in climax order, the most important last. For athletic field, it may seem best to substitute one of the following: schoolroom, kitchen, business office, dining-room, theater, swimming-hole, public park, business position, vacation employment.

EXERCISE 8

What characteristics and attainments should a president of the United States possess? After this topic has been thoroughly discussed in class, let each member give his

answer in a paragraph designed after the climax plan. Instead of a written paragraph, the instructor may prefer to assign a two-minute talk. For *president of the United States*, he may prefer to substitute *one of these* of the following:

chum, spy, fireman, policeman, teacher, football coach, stenographer, mayor, cheer leader, chauffeur, senator, clerk, traffic policeman, conductor of an orchestra, class president.

EXERCISE 9

Write a paragraph in which climax arrangement is preserved. Begin, if you wish, with one of these sentences:

- 1 There are several reasons why I have chosen *one* — for my life work.
- 2 There are three things which I especially dislike to do.
- 3 Everything seemed to go wrong, that day.
- 4 A good command of English has many advantages.
- 5 Keeping house while mother is away is not all fun.
- 6 My friend — attracts me in a number of ways.
- 7 If I were giving advice to one about to enter high school, I should stress the following things.

EXERCISE 10

In a single sentence, correctly punctuated, give your ideal of a perfect watch, arranging the items in the order of their importance, the most important last. Be sure you employ but a single sentence. For watch, you may substitute one of the following: camera, baseball, canoe, tent, pocket-knife, typewriter, automobile, tennis racquet, bicycle, piano.

COMPARISON AND CONTRAST. A composition may be but a comparison worked out methodically. Two things, persons, or ideas are placed side by side, as it were, and points of likeness or dissimilarity are enumerated. Two

plans are compared with a view to showing which is the better, or a single plan is examined in such a way as to show its good points and bad. Often the comparison is so managed as to develop a strong contrast. Good is placed against evil, the pleasant against the unpleasant, the beautiful against the commonplace. The method may be such as to make something stand out conspicuously against a carefully prepared background, as an artist might paint an unattractive swamp, then place in the foreground a clump of brilliantly colored flowers. A mansion the windows of which are bright with suggestions of Christmas cheer may serve merely to throw into prominence the figure of an outcast on the street. The comparison or contrast may be confined to a single sentence or to a paragraph. It may run through an entire book.

Sometimes it flashes across the mind of one who is puzzled to know how to plan his composition that what he has to say suggests a tree—roots, trunk, branches, fruit; or a fire—spark, flame, conflagration, ruin; or a stream—spring, rill, brook, river. So he keeps in mind the tree, the fire, or the stream as he writes, and gives his composition a parallel sequence. He may announce the analogy at the outset, or he may keep it secret. The danger in adopting such a plan is that the analogy may not be perfect, and by adhering strictly to it, a writer may be tempted to crowd what he has to say into a mould which it does not fit.

The methods used in working out a comparison are many. A composition contrasting two persons, for example, might be in two paragraphs only, the first telling all that is to be told about one person, the second all that is to be told about the other. Or the composition might follow the zigzag or alternating plan, an item concerning one person followed by an item concerning the

other, and so on till the comparison is completed. Often a combination of these two methods is best. Here are examples:

1 North Dakota is a prairie state. Its land area comprises seventy-one thousand square miles of a rich black soil equal in its fertility to the deposits at the delta of the Nile river in Egypt. Its climate is invigorating. The air is dry, wholesome air. The summer months are delightful. The fields of golden grain are inviting. The winters, on the other hand, are long and dreary, and naturally lonely. No geographical barriers break the monotony of the lonesome prairie existence. A deadly dullness hovers over each community. — ALFRED G. ARNOLD

2 Athens and Sparta were both Greek cities and their people spoke a common language. In every other respect they were different. Athens rose high from the plain. It was a city exposed to the fresh breezes from the sea, willing to look at the world with the eyes of a happy child. Sparta, on the other hand, was built at the bottom of a deep valley, and used the surrounding mountains as a barrier against foreign thought. Athens was a city of busy trade. Sparta was an armed camp where people were soldiers for the sake of being soldiers. The people of Athens loved to sit in the sun and discuss poetry or listen to the wise words of a philosopher. The Spartans, on the other hand, never wrote a single line that was considered literature, but they knew how to fight, they liked to fight, and they sacrificed all human emotions to their ideal of military preparedness.

— *The Story of Mankind*: VAN LOON

You will note that in the first example the early part of the paragraph tells only of agreeable things; it follows item, all giving a favorable impression. Then, heralded by *on the other hand*, come three sentences each of which conveys the opposite impression. This opposite impression comes as a mild surprise; the reader does not expect it. In the second example the alternating plan is followed. The sequence, after the first two sentences, is Athens, Sparta, Athens, Sparta.

EXERCISE 11

Write a composition of one or two paragraphs in which you work out a detailed comparison. Keep the items distinct from one another. Determine before beginning to write what general plan you will follow. Determine also the order in which you will present the items. If you wish, begin with one of the following sentences:

Owning an automobile has its advantages and its disadvantages.

I like to go shopping alone, but not with —.

We thought that the party would be a great success.

What I had planned to do and what I actually did were strangely different.

At first I thought I should like —.

— in summertime is a delightful place.

EXERCISE 12

Write a composition of two paragraphs in which a contrast is presented. Use one of the following topics:

Two store windows

Two clerks

Weather changes

Noon and midnight

Two cars

When I was little, and now

Fun and no fun at all

Saturday and Monday

Anticipation and realization

Grammar school and high school

Prosperity and adversity

Before and after the game

Moods

June and September

CLEARING AWAY OBSTACLES, THEN PUSHING THROUGH. — Many a composition is little more than a series of attacks upon barriers which block the way leading to the desired goal. Plain ignorance, prejudice, and false notions are common obstacles which must be dealt with by all reformers before they can get their ideas accepted. Lack of interest is often a most serious barrier. Perhaps the greatest

obstacles of all are certain traits of character, like timidity, selfishness, and laziness. It takes patience and rare skill to overcome these. We may think of the author whose composition follows the plan we are considering as of one who cuts a way through a jungle and makes an easy trail for others to follow. It is a plan most often used in argument and persuasion, but it is applicable, in some degree, to all kinds of composition. Not infrequently it is combined with the climax plan; the obstacles to be overcome are attacked in the order of their difficulty, the simplest first.

EXERCISE 13

Before beginning a composition in which there are obstacles to be cleared away, it is well to get in mind what the obstacles are. Here is the way a boy who wants his father to buy him a dog might do his preliminary thinking:

I want a dog. Probably father will say that he can't afford one. Mother will say that dogs track in dirt. Besides, I think she is a little afraid of dogs. Sister will make a fuss, of course, because she won't have her bird-killing cat worried. So there I am with four big objections to overcome. Well, faint heart never won an Irish terrier. I must overcome these objections, and then think of as many good reasons as I can why it is the finest thing in the world to let a boy have a dog when he is breaking his heart for one. Now what can I say to father?

By way of practice in planning an attack where there are obstacles to remove, write a similar paragraph. Think of something that you wish very much to have or to do. If, however, you prefer not to reveal your desires, take one of the following problems, putting yourself in another's place. Use the pronoun *I*.

1 Inducing two who have quarreled to "make up." (A mutual friend does the thinking.)

2 Inducing customers to trade at a certain store. (A merchant does the thinking.)

3 Persuading the school authorities to consent to the publication of a school paper. (A Senior does the thinking.)

4 Inducing some one to do better work in English. (A teacher does the thinking.)

5 Getting a boy to come out for practice. (The captain of a team does the thinking.)

6 Removing a friend's prejudice against a certain game. (One whose enthusiasm for the game is great does the thinking.)

EXERCISE 14

You have noticed, no doubt, how sometimes a story, though moving swiftly, has many little "eddies," the author stopping to explain something which, if not understood, would obscure the narrative. A single sentence or a mere phrase may suffice to remove the obstacle, but sometimes a paragraph or even a chapter may be necessary. Here is a paragraph of this kind:

But to make clear just what happened, I must describe the scene of my adventure. Twelve cottages, very much alike, are scattered along the western shore of a little bay at the head of which lies the village. Behind them is a poor apology for a road, passable, however, in spite of stones and protruding roots. Beyond the road lies a grove of pines, and beyond the pines is an abruptly sloping pasture through which zigzags a road connecting the little settlement with the highway that runs along the crest of the hill.

Write a similar paragraph suggested by one of the following:

1 You are telling of an automobile accident, but you realize that what you are to say will not be understood unless you describe somewhat carefully the scene of the accident.

2 You are telling a story in which the great event is a contest between two schools. To make the reader feel the tense eagerness of the two teams to win, you pause to explain what made the contest of unusual interest.

3 You are telling of an incident in which two members of your family, or two friends, play an important part. You pause to introduce the two to the reader, lest his inability to picture them interfere with a full appreciation of the incident.

GOING FROM GENERAL TO PARTICULAR, OR FROM PARTICULAR TO GENERAL. Into the first brief paragraph of his "story" the news reporter crowds a condensed general account of whatever he may be "covering"; then he proceeds to give particulars. The first chapter of a textbook may give a general survey of the field to be covered, each succeeding chapter dealing in detail with a particular part of the field. A descriptive composition may begin with a general outline or sketch, the remaining parts being devoted to a filling in of the outline.

The reverse of this plan is followed when particulars or details lead up to a general statement. Macaulay, in a well-known essay, examines closely the significant incidents in the life of Samuel Johnson; then, because of what the particular incidents have revealed, announces, in the concluding paragraph, that Johnson was "a great and good man." Sometimes a composition following this plan is little more than an inventory-plus-classification affair. Thus a composition might enumerate and briefly describe games that are popular in America, then group them under three or four heads according to some convenient system of classification. A combination of the two plans is found in the composition which begins with the general, then gives particulars, then concludes with the general.

The first of the following passages begins with a general statement, namely, that on Sunday the English landscape is passively quiet. Then particulars are given—an enumeration of week-day noises not to be heard on the Sabbath. The particulars impress the general statement; they establish its truth, like so many arguments. In the

second passage, six or more items are followed by a general statement based upon these items.

1 Those who are in the habit of remarking such matters must have noticed the passive quiet of an English landscape on a Sabbath. The clacking of the mill, the regularly recurring stroke of the flail, the din of the blacksmith's hammer, the whistling of the ploughman, the rattling of the cart, and all other sounds of rural labor are suspended. The very farm dogs bark less frequently, being less disturbed by passing travelers. At such times I have almost fancied the wind sunk into quiet, and that the sunny landscape, with its fresh green tints melting into blue haze, enjoyed the hallowed calm. — *Rural Life in England*: IRVING

2 Tom uses plenty of ink and a poor pen. Each sentence is a superb affair of scrawls and youthful flourishes, with here and there a blot or a smear. His spelling upsets completely the laws of heredity. Imagine a boy of mine writing *conu* for *canoe*. He punctuates according to a system all his own. I have not fathomed it; I simply infer that he uses commas neither for ornament nor for clearness, and that he has a fondness for quotation marks and a dislike for periods. His slang I pass over in silence. As for news, his letters are bursting with it, item tumbling over item like football players in a scrimmage. It is fragmentary, incoherent, leaving much for the imagination. His mother interprets it much better than I. His news reveals nothing whatever in regard to the condition of his clothes, nor whether he is sleeping well, nor whether he is using his toothbrush faithfully, but deals with exciting adventures, baseball scores, and the deeds of camp mates whom evidently he regards as heroes. My general impression is that his letters are not models of neatness, correctness, and order such as might be expected from the son of a college professor, but that they are "somehow good"—wholesome, frank, and full of substance.

EXERCISE 15

Try either of the following: 1. Think of a vacation incident, or of any good time or exciting time which you are not likely to forget. Crowd into a single sentence as full an account of it as you can. Follow this sentence by a

few others in which you give a more detailed account. That is, go from general to particular. 2. Write a paragraph description of a building, a person, or an animal. In the first sentence give a general description, telling what you would wish to tell if but one sentence were allowed you. In the remaining sentences give details.

EXERCISE 16

Write a brief composition — a paragraph will suffice — in which particulars are followed by a general statement.

For example, conclude a description of a room with a summarizing statement, or one in which you record a general impression. Tell of the events which crowded a particular Saturday, then make a general statement concerning the day. Enumerate and briefly characterize a group of intimate friends; then, considering them collectively, make one or more general statements concerning them. Enumerate and briefly describe the studies that you are taking, then classify them under heads — difficult and easy, for example.

GOING FROM CAUSE TO EFFECT OR FROM EFFECT BACK TO CAUSE. A spark ignites tinder, the glowing tinder starts a fire, the fire burns a house, the loss of the house reduces its owner to poverty, and so the chain of consequences lengthens link by link. Often the purpose of a composition is merely to trace such a line of consequences. Frequently the task is not so simple as is indicated in the chain of incidents used as an illustration; for many forces, perhaps acting simultaneously, may produce a certain effect, or a single force may produce effects of different kinds, as when the words of an orator rouse some of his listeners to a high pitch of patriotism and kindle fear in the hearts

of others. Compositions of this kind suggest rows of blocks which the child so places that when the first is tipped against the next, all go down in succession; or the pins in a bowling alley when hit by a speeding ball well directed.

Compositions in which the trail leads from a known effect back to the one or more causes which produced it merely reverse the procedure. Here is a simple example:

Near the overthrown fountain lies the wrecked car, and its four passengers of an hour ago are in the hospital. How did it happen? The fountain is overthrown, the car a wreck, and the midnight merry-makers are in the hospital because the car hit the fountain. It hit the fountain because the driver, rounding a curve in a road with which he was unfamiliar, found himself unexpectedly headed straight for the fountain, which stood in a little grass plot from which five streets radiate, and he did not have time to avoid it. He might have avoided it had he not been driving at a rate of fifty miles an hour. Why was he driving at such a furious rate? To show how fast his car could travel. Why did he wish to show the car's speed? Because one of his companions had jokingly said, "It's a good car, Charlie, but it has the speed of a local freight on an up grade."

EXERCISE 17

Write a paragraph patterned after the one given as an example, using real incidents or imagined ones as you prefer.

EXCITING CURIOSITY, THEN GRATIFYING IT. This, it need not be said, is the method followed by the novelist and the dramatist. Yet something like the method employed by writers of fiction is found in other fields. Suspense may be employed in a sermon or a lecture. The lecturer may begin in a mystifying way, perhaps with assertion after assertion seemingly unrelated, or with a number of short stories which do not at first appear to have any bearing on his

subject, then show that the assertions are all closely related, like the parts of a picture puzzle, or that the stories have a common point. His talk is like a landscape seen imperfectly through the fog from the deck of a ship coasting a strange shore — a bit here and a bit there, but nothing distinctly, till a change in the wind drives the fog out to sea and the land is revealed in full detail. This plan is effective in that it captures and holds attention. Note the following:

The clock was in its accustomed place in the guest-room Thursday morning, for I distinctly remember winding it. Saturday it was gone. No member of the household could account for its disappearance. We were at the time without a maid. A clock of so little value is perhaps the last thing a sneak-thief would have taken; moreover, nothing else was missing. As for the guest who occupied the room Thursday night, a clergyman, he simply could not have taken it, intentionally or by mistake. Ministers do not do such things. It had simply vanished. What had become of it?

It is very simple. That clock was the loudest ticker I have ever known. I would match it confidently against any timepiece twice its size. It was a wonder. Our guest of a night, very tired from a long journey, could not sleep. The unaccustomed *tick-tick-tick* played on his nerves. About midnight he arose, placed the clock in a closet, and carefully shut the door. Relief at last! But no, still he could hear it, faintly yet persistently ticking. He was very nervous. At one o'clock he went to the closet, stowed the clock in the farthest corner, smothered it with soft packages which he found by exploring a shelf, and returned to his pillow. Then he slept, soundly and late, so late, indeed, that he had to hurry through breakfast to catch his train. Of course he intended to restore the clock to its accustomed place, but he forgot to do so, and has never thought a thing about it since. At least, this is my solution upon discovering the clock recently while cleaning house. Have you a better one to offer?

EXERCISE 18

Perform one of the following tasks:

1 Give the substance of the first chapter of a novel and show that it is so constructed that the reader wishes to read the second chapter in order to gratify his curiosity.

2 Show how a talk on wireless telegraphy might begin in such a way as to mystify young listeners and excite their curiosity.

3 Write a composition of one or two paragraphs in which curiosity is first aroused and then gratified. For example, tell of some scrape you got into and out of. Keep up the suspense as long as you can.

CHANGING THE POINT OF VIEW. Just as in describing a valley one may report its appearance from various vantage points, or at different times of the day or year, or under different weather conditions, thus presenting not one picture but a series of pictures, so in compositions where description is not called for and a time or space sequence is therefore not possible, one may employ a similar method through giving attention in turn to different aspects or phases of his subject, allotting to each a paragraph, a page, or a chapter. For every subject is like a gem which has many facets each of which has its interest to the lapidary. The trained thinker turns his subject over and over in his mind, considering now one phase, now another; and when the trained thinker writes or talks, he follows this same method. If, for example, his subject is the advisability of enacting a proposed law, he may consider in turn the probable effect upon different classes that will be affected by the law, the difficulties in the way of enforcement, its possible conflict with existing laws, and still other topics. He examines his subject from various viewpoints. The sequence followed may be of as little importance as in a composition that is but a plain inventory, or it may be of

great importance, worthy of careful thought. It is always important that the transition from one viewpoint to the next be clearly marked.

EXERCISE 19

Perform one of the following tasks:

1 A boy, in a recess scuffle, breaks a pane of glass and is reported to the principal for discipline. The affair presents different aspects to the boy, to a chum of his, to the principal, and to the boy's mother. Try to indicate this by quoting single sentence comments on the affair made by each of the four.

2 An automobile salesman is preparing sales letters to be sent to various classes of prospective purchasers. He has thought of ten strong arguments. Try to show that he will probably stress different arguments in his circulars to different classes, knowing well that not everybody looks upon buying a car from the same viewpoint.

3 Hundreds of articles have appeared within a year or two in newspapers and magazines on the general subject of motion pictures. Perhaps twenty different phases have received attention. That is, it would be possible to find twenty articles no two of which cover the same ground. Try to think of titles for five compositions on motion pictures, each composition treating of a different aspect.

4 There has been a spirited athletic contest between rival schools. One of the athletes talks about it to his friends. An enthusiastic "rooter" comments on the game. A news reporter prepares his account for the morning paper. The editorial writer composes an editorial. Show that each of the four may treat of a different aspect of the contest.

THE PARAGRAPH

At an early age we are taught that we should think of the composition we are writing as made up of sections or divisions, and that we should indicate where each section begins by starting a new line and indenting it. This is a simple thing to do, especially if one has an orderly mind. But to make really good paragraphs, as the sections into which a composition is divided by the indentions are called, is not always a simple matter. It becomes easier, however, when one has learned the importance of preserving unity.

UNITY. A paragraph has unity of a sort if it is all about one thing. Thus a paragraph in a composition on wireless telephony is in some degree unified if every sentence in it tells something about wireless telephony. *Hold to your subject*, bids the principle of unity.

But unity of another kind is perhaps more important. The sentences in a paragraph are like so many workmen brought together to accomplish a purpose. A group of sentences in a composition on wireless telephony may be designed to picture the apparatus used—to do that and nothing else. A neighboring group may be designed to tell what wireless telephony can do—that and nothing else. The sentences in the paragraph you are now reading are held together by a single purpose; and when this has been accomplished, the paragraph will end and a new one will be started having a different mission though dealing with the same general theme. *Hold to your purpose*, bids unity; *keep in mind the particular thing you are trying to do*.

To accomplish the author's purpose neatly and effectively, a paragraph must, ordinarily, conform to some

plan, pattern, or design. A number of these are given in the section entitled *Sequence Trails*. But suppose a writer starts a paragraph without any plan, or starts with one plan and soon shifts to another. Then unity in design will be lacking. The paragraph will be like a portrait parts of which are out of proportion, or a building which plainly shows that no architect designed it. *Have a plan and hold to it* is unity's third warning.

If the writer obeys the triple injunction *Hold to your subject, your purpose, your plan*, his paragraphs are likely to be good, though he may still violate the principle of unity in some minor way. For example, a grammatical error in a paragraph otherwise correct is out of unity, like an unkempt person in a company of people faultlessly attired. A bit of coarse humor where all else is grave acts as a discordant note. Unfamiliar technical words in a passage designed to be simple are like blurs in an otherwise clear picture. All such blemishes are, in a sense, violations of the second part of the triple injunction. They interfere with the purpose for which the sentences have been brought together.

EXERCISE I

Run through the compositions you have written lately, to see how the paragraphs might be improved. It may add interest if you employ personification and ask questions after this fashion:

(To an indention) Would you not be more likely to catch the reader's eye if you were twice as deep?

(To a sentence in a paragraph) You are a good workman, doing a useful thing; but how does it happen that you are in this particular sentence-group? Do you not really belong in this other paragraph?

(To a paragraph made up of a single sentence) How does it

happen that you are all alone? Have you strayed from some group? Or are you but a fragment of a paragraph, needing the assistance of other sentences in order to accomplish anything worth while? What do you advise me to do, discard you altogether, or hint to the author that he has been guilty of abandoning an undertaking barely begun?

(To a very long paragraph) Are you not too long? Should you not be divided? I seem to detect in you two distinct topic unities.

(To two adjacent paragraphs) Why not combine and work together? You deal with a single topic; you are closely related. Too frequent indentions merely confuse.

(To a jumbled paragraph) Well, sentences, viewed singly you seem perfectly good; but you are not working together. Did no master-workman tell you how to proceed — what to do first, what second? Just a little rearrangement is all that is necessary. You are out of sequence.

(To a sentence that is faulty) This is too bad! All the other sentences are correct; they make a favorable impression. How does it happen that you alone are out of step, as it were, diverting attention from what the author is trying to say?

EXERCISE 2

Exchange two or three compositions with your neighbor for the purpose of mutual criticism. If either thinks of ways in which the paragraphs he has under examination might be improved, let him make them known to the other. Should there be a difference of opinion, let the instructor, or some third pupil in whom both have confidence, serve as arbitrator.

TOPICAL SENTENCES. "Won't you come in?" the opening sentence of a paragraph sometimes seems to say to the reader who is inclined to hurry by. The author has purposely made it alluring, much as the merchant makes his window display attractive. Here are paragraph beginnings found in a book about foods. Are they inviting?

Would you eat a shark?

The Sea! We have not discovered it yet.

The nursery jingle about the lion is a mistake. He is not king of the beasts.

The people of America have just discovered garden vegetables.

The porch to a paragraph should be inviting, when possible. Yet there is an element of danger in striving to capture attention. Nobody likes the forced smile of welcome. There is a cheapness about a spectacular beginning; it reminds one of the "barking" showman who lures the crowd into his tent only to give them slender entertainment. The disappointed customer may not come a second time.

A more natural way to begin is to start with what is called a topical sentence, which lets the reader know what is to follow. If, for example, a paragraph begins with *Several things make the sea-level rise or fall*, the reader assumes that an enumeration of the "several things" will be found in the succeeding sentences. The topical sentence *Before me is a photograph which I am asked to describe* leads the reader to expect a description. There is often a decided advantage in thus letting it be known at the outset what, in general, the paragraph is about; yet there are times when it is undesirable, and to begin always in the same way would prove monotonous.

EXERCISE 3

One might have known that it was Sunday. Can you imagine the rest of a paragraph in which this sentence stands first? How may one know, without looking at the calendar, that it is Sunday? What does one see and hear on the first day of the week? What is lacking that would be common on any other day? First jot down a few notes; then complete the paragraph in such a way as to bring vividly to the reader all that distinguishes Sunday from

the other days of the week. Try not to omit anything of importance.

Instead of the sentence assigned, you may, if you prefer, take one of the following:

- 1 One might have known that he was a Boy Scout.
- 2 One might have known that she was a Girl Scout.
- 3 Evidently it was a home of poverty (or wealth).
- 4 One could see that there had been a freshet (or a tornado).
- 5 One did not have to be told that Mary's dress was new.
- 6 It was an exceedingly warm day (or cold day).
- 7 It was evident enough that he was angry.
- 8 The motor car was an ancient thing.

EXERCISE 4

How does he speak? Slowly. He draws out his words, giving all their value to the harmonious syllables of the Italian language. He does not gesture. He keeps his eyes above the audience, as though addressing an invisible auditor.

Patterning after this description of D'Annunzio's manner of speaking, write a brief paragraph beginning with one of the following questions:

- How does little Tommy speak a piece?
- How does a cat catch a sparrow?
- How does —— kick a goal?
- How does —— begin a recitation?

EXERCISE 5

"Inability to read and understand English places the foreigner in danger of his life." This sentence arrests attention. We wonder if it can be true. We try to imagine circumstances under which it might be true. Perhaps we succeed; it depends mainly on our knowledge of conditions in the world of industry—the part that ability to read

plays in the life of a workingman. It depends somewhat on our powers of imagination, our ability to put ourselves in another's place. But this is evident, that, to be effective, the assertion should be followed by proof in the form of concrete cases. That is, the reader must be helped to imagine conditions under which inability to read might prove fatal.

First, let each member of the class try to think of a fatality which might result from inability to understand English. Second, let each one write a paragraph in which the sentence under consideration stands first and is followed by proof in the form of concrete illustrations. The more vivid the illustrations, the more forceful the topic sentence assertion becomes.

EXERCISE 6

The great obstacle in Yale's path was Jack Heaphy, the Boston center, who dominated the line. Heaphy was everywhere. He roamed from one end of the line to the other, and had Acosta so worried that he was badly rattled when he tried to pass the ball to the back field. Heaphy's like as a roving center has not been seen on a Yale gridiron for many years. He diagnosed every Yale play with uncanny accuracy. He followed the ball as a hound follows the scent, and whenever a Yale back came tearing through, the stalwart figure of Heaphy was there to bar his path. He tackled hard, and whenever he brought a Yale player down, he shook him from head to foot.

If we were to take away from this paragraph, written by an enthusiastic reporter, all but the first sentence, would that sentence be effective? Would it satisfy the reader? Not at all; the reader craves proof of some kind. Knowing this, the reporter provides what the reader craves, till the assertion "*Jack Heaphy . . . dominated the line*" begins to appear a reasonable assertion.

Invent a similar assertion and reënforce it by picture-bringing proof. Go at this task with a gritty, football determination to make the reader accept the assertion as true. If possible, let the assertion be about some one whom you know. Here are suggestions:

- 1 As a tent leader, Jim was a wonder.
- 2 Our gymnasium has never seen a better exhibition of skilled playing than was given by Crowley Friday evening.
- 3 Madge was the life of the party.
- 4 It was plainly evident that Jones had not prepared his lesson.
- 5 It was the most perfect dive I have ever seen.

EXERCISE 7

Keeping in mind that a topical sentence is a promise to be fulfilled, write a paragraph beginning with one of the sentences italicized. Follow the directions found in parenthesis.

1 *Evidently the automobile had seen years of hard use.* (Evidently, the topical sentence says; so the rest of the paragraph should give the evidence, enough to convince.)

2 *Then the fun began.* (Invent the circumstances or relate an actual experience. Try to convince the reader that what happened really was fun. To do this, be graphic, introducing picture details.)

3 *The wood from a forest tree may be used in a surprising number of ways.* (Do not overlook the word *surprising*. Try to make the enumeration surprisingly long.)

4 *That haste makes waste, I have good reason to know.* (What good reason have you? Can you think of several instances where haste has made waste?)

5 *Everything seemed to go well, that day.* (Notice the importance of *everything*. Follow either a time or a climax sequence.)

6 *If a boy's health permits, he should learn to swim.* (Why? How many reasons can you muster in defense of this statement?)

7 *At first Peter was only a little nervous, but by degrees his*

fear grew into terror. (Imagine attending circumstances, but assume that the reader has already been told them. Notice that the fear grew to terror by degrees. Do not forget that you must show this.)

8 *Many things may happen to retard the growth of a tree.* (The topical sentence promises *many* causes of growth retardation.)

EXERCISE 8

SUMMARIZING SENTENCES. Sometimes one finds at the end of a paragraph a sentence or two summarizing what has gone before, or announcing a conclusion. A sentence of this kind is found in the second paragraph used as a model on page 305. The first paragraph called for in the preceding Exercise might be so constructed as to conclude with *Evidently the automobile had seen years of hard use.* The advantage of such an ending is obvious. It not only rounds out the paragraph, showing definitely that the topic is completed, but puts into compact form the essentials of the paragraph, often what is best worth remembering.

Write a paragraph concluding with one of the following sentences:

1. It was certainly a busy day for us.
2. What better dinner could one ask for?
3. For these reasons I think that every boy should learn to use a typewriter.
4. Thus did Peter's fear grow into terror.

EXERCISE 9

Perform whichever one of the following tasks the instructor may indicate:

- 1 Pick out at random ten paragraphs from this book or any other school textbook. How many of them begin with a topical sentence? Is the promise contained in the topical sentence always fulfilled?
- 2 Pick out at random from any prose masterpiece read in school ten paragraphs and tell which ones begin with a topical sentence.

Is the promise contained in the topical sentence always fulfilled? Do you find paragraphs in which more is given than is suggested in the topical sentence? If so, is the additional matter heralded by a new topical sentence?

3 Find, where you can, three paragraphs which do not begin with a topical sentence. Are the paragraphs satisfactory ones?

4 Find, wherever you can, a paragraph ending with a sentence which summarizes all that has gone before, or announces a conclusion.

LINKING PHRASES AND SENTENCES. Interesting to those who are making a careful study of paragraph structure is what may be termed weaving or linking. Here, for example, is a sentence which stands first in a paragraph taken from a school composition: *Some time has passed since that happy summer.* This serves as a link connecting what goes before with what is to follow. The linking sentence may be found not at the beginning but at the end. Here is one: *This plan, however, was never carried out, for on the following day a most unexpected thing happened.* The paragraph of which this sentence forms a part tells about the plan; the next tells of the unexpected thing that happened. Sometimes a sentence, or perhaps a single word like *nevertheless* or *but*, is found midway in a paragraph, linking two divisions. Scattered through many a good paragraph one finds linking words — time guides or relationship guides. Thus sentences and parts of sentences are closely woven together. It would be wrong, however, to conclude that paragraph should always be linked to paragraph and sentence to sentence; such weaving is not always desirable. If one pays too close attention to matters of this kind, he is likely to slight his subject. The advice given by the old river pilot to a new hand is wholesome for young writers inclined to be very particular: *Keep between the banks and go ahead.*

EXERCISE 10

Find, searching for them where you will, a specimen of each of the following:

1. A paragraph the first sentence of which links it to the preceding paragraph. 2. A paragraph the last sentence of which acts as summary of what goes before, or announces a conclusion. 3. A paragraph with a final sentence which links it to the paragraph following it. 4. A transitional sentence, phrase, or word, found about midway in a paragraph.

TOPICAL PLANS

To have before one, when speaking or writing, even the simplest of topical plans is surely an advantage. Such an aid, perhaps no more than a dozen words opportunely reminding one not to forget certain things, is as useful as the housewife's shopping list or the business man's memoranda of things which must receive attention during the day. The ease with which matters of real importance slip out of mind when one is addressing an audience or writing an important composition is most exasperating.

If more carefully made, a topical plan serves a further purpose. Preparing it involves first of all the jotting down, inventory fashion, of whatever one has in mind to say; and through studying this inventory, one may discover either that he has surprisingly little to say, far less than he had supposed, or that he has so much in mind to say that a selection of material is necessary. Such preliminary planning reminds one of the traveler who gets together everything he thinks may be needed on his journey, but before packing his trunk takes second thought. "Have I forgotten anything?" he asks himself. "Do I need all these things, or are some of them entirely unnecessary? I wonder if my trunk will hold them all, anyway." In short the topical plan keeps a composition within bounds and at the same time insures that it contain, like the traveler's trunk, all that belongs in it.

An outline still more carefully prepared helps in another way. It holds one to a proper sequence. Of two compositions covering practically the same ground, one may accomplish more than the other because instead of being

a rambling affair it follows a definite line of progression, giving the listener or the reader what he needs in the order in which he needs it. The topical outline holds one to his course.

In general, it is safe to say, the success of most compositions may be traced to the thinking, the planning, the scheming which lies back of them. A topical plan is but such preliminary work recorded in skeleton form. It is a reminder of things to be done, an inventory of what the composition is to contain, a sequence guide. "Well planned," remember, "is half done."

EXERCISE I

A Day on the River

The forenoon paddle upstream
The noonday camp
Afternoon adventures
The paddle home by moonlight

Grandfather's Farm

The home lot
The cultivated fields
The woodlots and the pastures
beyond

These two plans, one following a time sequence, the other a space sequence, are so simple that they can be carried in the head. There would be no reason for writing them out unless for the purpose of showing an enquirer what is to be the scope of the two compositions; for though the titles *A Day on the River* and *Grandfather's Farm* reveal something, they might not indicate all that one would wish to know.

Flash-light Photography

Correct lighting
Correct exposure
Correct developing

Battery Care in Winter

Why special care is necessary
What to do if the car is kept in use
What to do if the car is laid up

These two plans, the one of a pamphlet issued by a camera company, the other of a pamphlet issued by a concern

which sells and cares for automobile batteries, are nearly as simple as the first two examined. Each defines in a general way the boundaries of the composition and gives the sequence followed. In one, it is a time sequence; information is given in the order in which it is needed by the novice learning to make flash-light pictures. In the other, attention is directed to the necessity of special care of batteries in winter time; then follow suggestions for exercising care. It is a logical sequence. In both, the sequence is that which is best for the reader.

With the above examples in mind, make a simple topical plan for a composition on one of the subjects listed below. Determine first the boundaries beyond which you will not venture. Then determine the topics you will consider within these boundaries. Finally, decide what sequence will be best for the reader. You may change the wording of the title, if you wish.

1. A day's pleasure.
2. The proper care of school-books.
3. Washing a car.
4. ——— Street.
5. Getting a job.
6. Where ——— lives.
7. Preparing a lesson in ———.
8. Baseball.
9. Snapshot photography.
10. Washing the breakfast dishes.

EXERCISE 2

OCTOBER SKIES

On a dull day

- As seen in the morning on my way to school
- As seen in late afternoon when driving in the woods
- As seen in the evening when passing the Capitol

On a bright day

- From my window before breakfast
- At sunset, as I am returning from down-town
- At nine o'clock in the evening

FLASH-LIGHT PHOTOGRAPHY

Correct lighting

- Position of light
- Diffusion of light by screen
- Distance of light from object
- Placing of reflector

Correct exposure

- Size of flash
- Size and color of room
- Color of object to be photographed
- Distance of light from object

Correct development

- Concentration of developer
- Temperature of developer
- Time of development

These two plans, the first the work of a high school boy, show how, through placing sub-topics under the main heads, an outline may be made to reveal in greater detail what a composition contains. Note the simplicity of the one entitled *October Skies*: the division into two parts, the arrangement of sub-topics in time sequence. Notice that the sub-topics are not only below the main heads but a little to the right.

Make a composition plan in which sub-topics appear, taking as subject either a topic found in the preceding exercise or one from the following list. Be careful to preserve alignment.

Home gardening
Who I am
Cleaning a living-room
A fountain pen
Camping out
Fire prevention

Where I live
Making a ——
City noises
A day well spent
City parks
Good reading

EXERCISE 3

A WALK TO THE LOOKOUT ON CEDAR MOUNTAIN

I Introduction

- Location of the ridge
- Autumn foliage

II The walk to the mountain

- On the road
- Entering the property on which the Lookout stands
- The box-hedge and the old-fashioned house
- The pond

III On top

- View to the eastward
 - City and Cedar Hill cemetery
 - River in the distance
 - Horizon

View to the westward

- Little Italy
- Pastoral scene in the valley
- Meriden hills and the horizon

IV Conclusion

This plan was made by a high school girl. In some respects it is good, yet it has a few faults. Does the fourth topic reveal anything? Must every composition have an Introduction and a Conclusion? Is it possible that the two items under Introduction could advantageously be slipped into the next main division? Notice that under *III On top* there are both sub-topics and sub-sub-topics, the latter placed a little to the right. Which of the four main divisions of the composition is best planned? Can you suggest something to take the place of the fourth topic?

Write a brief paragraph in which you criticize this composition plan favorably and unfavorably. Be sure that the criticism is well planned.

EXERCISE 4

THE IDEAL GUIDE

He should be an agreeable fellow, good tempered, not easily ruffled when things go wrong.

He should be physically strong.

He should be fairly expert with rod and paddle.

He should be thoroughly acquainted with the region through which he is to lead the party.

This is a composition plan in which the main thought of each paragraph is given in a single sentence. Make a similar plan in which you indicate what would be the main thought in each paragraph of a composition. Arrange the sentences in what you think would be the best sequence. Here are subjects, but you may disregard them if you wish and choose one that you like better.

The ideal employer

The ideal gymnasium instructor

The ideal chum

The ideal fireman

The ideal vacation place

The ideal debater

EXERCISE 5

This is an exercise in coöperative planning, in which the blackboard is used:

First, let the members of the class think of all the sensible questions a person might ask in regard to one of the topics listed, these questions to be written, by an appointed clerk, on the board.

Second, still working coöperatively, let the class attempt to group the questions under not more than four heads. In doing this, it will be found desirable, no doubt, to combine some of the questions, re-word others, and perhaps eliminate a few.

Third, let the class invent a topical plan for a composition that will answer the questions, the plan to be placed on the board.

Fourth, let the class appoint a committee of three to criticize the plan and report on it the following day. Here are points to be noted: (1) Are the main headings well chosen and in the best sequence? (2) Are the sub-topics under proper heads and in the best sequence? (4) Are the topics and sub-topics properly worded?

| | |
|----------------------------|---------------------------|
| Our school | What every freshman ought |
| Main Street | to know |
| Advantages of living in —— | The Boy Scouts |
| Getting a lesson in —— | The Girl Scouts |

EXERCISE 6

THE YOUNG MAN AND THE LAW

The attractions of the profession
 Main objections to engaging in it
 Personal qualities requisite for success in it
 Proper education for it
 The great ideals of the profession

This is a topical plan of a book written for young men who are thinking of becoming lawyers. It is simple and good, especially the sequence. We may imagine that this is the way the author, himself an eminent jurist, thought out the sequence, keeping ever in mind the purpose of his book:

“I am like an adventurer who is seeking followers in a great enterprise and must select his men with care. First I will write an enticing chapter setting forth the rewards which come to the successful lawyer. This, doubtless, will attract many. I must then, in fairness, paint the less agreeable side, telling what all who become lawyers must endure. No doubt this chapter will frighten away many weak ones who are seeking easy professions. Then, still out of fairness, I must show plainly that, no matter how courageous, one cannot hope to succeed in law unless he has certain personal qualities. This chapter will turn away still more. With these two classes of men eliminated, I must next tell the remaining few what they must do to become lawyers. Finally,

and perhaps this is my most important task, I must impress the high ideals which all who become lawyers should hold."

What sequence could be fairer or finer? It is a good one to keep in mind. See how well it fits a composition for boys who are contemplating "going in for" baseball:

The attractions of the game for those who play it well
Main objections to going in for baseball
Personal qualities requisite for success in baseball
Proper training for success in ball playing
The great ideals of the game

By way of practice in developing a simple plan, let the members of the class, working together, devise sub-topics to go with the above main heads. If it is desired, some other topic may be substituted for baseball—some other sport, for example; or some school activity such as the debating club, the glee club, the school paper; or a profession other than law. Do not hesitate to modify the outline which serves as a pattern.

EXERCISE 7

An introductory chapter in the book referred to in the preceding exercise concludes with this sentence: "The general scheme of arrangement which has been followed is to consider first the attractions of the profession, then the main objections to engaging in it, then the personal qualities requisite for success in it, then the proper education for it, and finally its great ideals." This is like a program or a bill of fare, announcing in advance what is coming and in what sequence. One about to write an account of what he did the preceding Saturday might describe his intentions in this way: "I shall use as title *A Day on the River*. Probably the composition will contain five

paragraphs. The first will tell how my brother and I paddled upstream to Pendleton's Cove. The second will tell of our noonday camp. The next two will be devoted to certain adventures we had during the afternoon, now revealed for the first time. The final paragraph will tell of the paddle home by moonlight."

Write a similar statement concerning a composition which you imagine you are about to write, giving its title and telling how many paragraphs you are likely to employ, then sketching what each paragraph will contain. Choose your own subject or take one from a previous exercise.

EXERCISE 8

Here is a topical plan for a composition, as it appeared when submitted by a high school pupil for class criticism. Following it is given the criticism, and following the criticism is the topical plan as it appeared after revision.

The Course in General Science

- I Benefits from the course
 - There is pleasure in the course.
 - Learn new facts.
 - It makes you think.
 - It develops new ideas.
 - It treats of many subjects.
- II Dangers
 - Apt to shirk so easy a subject
- III Improvements to the course
 - Separate studies should be longer.
 - Should be fewer studies.

Criticism of the Above Plan

I An important part of the subject seems to have been overlooked, for evidently the writer is not planning to say anything about the purpose of the course, nor much, except incidentally, about the ground it covers.

2 The second main division of the composition, judging by the outline, receives very brief treatment. Perhaps the little that the writer has to say under this head should be transferred to the last of the three main divisions.

3 The third and fourth topics in the first main section seem to express the same thing. The precise meaning of the two sub-topics in the third general division is not clear. *Dangers* seems an inappropriate heading if but one danger is to be considered. The third heading is crudely worded.

4 There is little uniformity in the phrasing. The three main heads differ unnecessarily in form. Of the eight sub-topics, five are expressed in complete sentences and two are abridged sentences.

The Course in General Science

- I Brief description of the course
 - Its purpose
 - The ground covered
- II Benefits to be derived from the course
 - Pleasure
 - A store of scientific facts
 - Increasing ability to think
- III How the course might be improved
 - By narrowing the field to a few branches of science
 - By making the work more difficult for the pupil

With the above criticism in mind, let each member of the class prepare a topical plan for a composition on a subject which all agree to take. A few of the better outlines will be placed on the blackboard and subjected to general criticism. Here are possible subjects, but probably a theme of more immediate interest will be suggested by some member of the class.

The course in —
 Street traffic regulations
 "Safety first" in our school
 Good roads
 Popularity

School elections
 School examinations
 Better speech
 Thrift
 Good workmanship

EXERCISE 9

Whoever planned the telephone directory, a copy of which, no doubt, is in use in the school office, would object to the statement that it is merely a book full of names arranged alphabetically, each followed by an address and a telephone number. "Its plan is not so simple as that," he would say, "not if you include everything found between the covers." Would it be correct to say that the city directory is merely a list of names followed by addresses, the names listed alphabetically? Could you, without looking, give correctly the plan of an unabridged dictionary? Perhaps you have never thought of a newspaper as a thing carefully planned, each department in its proper place.

By way of practice in discovering and describing plans of organization, bring to class a telephone directory, a city directory, a dictionary, a newspaper, a magazine, or a copy of the *World Almanac*, and give a three-minute talk on its plan.

EXERCISE 10

PLAINS AND THEIR RELATION TO LIFE

Life in the well-watered plains of the middle latitude
Life in semi-arid plains
Life in arid plains
Life in Arctic plains
Life in humid plains of low latitude

This display is found in the Table of Contents of a modern geography. It shows in a general way what is to be found in the chapter devoted to Plains. Notice the orderly arrangement: the well-watered plains, where it is best to live; the semi-arid plains, where life is more trying; the arid (desert) plains, where it is still more trying;

the cold plains of the Arctic regions; the humid plains of the hot tropics. It is an excellent sequence.

Turning to the pages devoted to life in the arid plains, we find the arrangement equally satisfactory. First come short paragraphs introductory in character, covering these items: extent of arid plains, topographical features, distribution, importance. Then follows an account of life in the arid plains, taken up under these heads:

- | | |
|---------------------------------------|-----------------------------------|
| 1 Plant life in the desert | 4 Life in oases |
| 2 Animal life in the desert | 5 Commerce in the desert |
| 3 Human response to desert conditions | 6 Political conditions in deserts |

A teacher of science in a large city school requires his pupils to prepare a topical plan of the textbook assignment for each day. He has succeeded in making his classes believe that the quickest, easiest, surest way of mastering a lesson is to begin by making such an outline. His method is commendable not only because one whose eye is trained to look for plans finds it much easier to win possession of the printed page, but because through such practice comes skill in devising plans. It accustoms one to orderly thinking.

Make a topical plan of a chapter from one of your textbooks — a textbook in history, for example, or civics or science or household economics.

EXERCISE II

THE FROST

The Frost looked forth, one still, clear night,
And he said, "Now I shall be out of sight;
So through the valley and over the height
In silence I'll take my way.

I will not go like that blustering train,
The wind and the snow, the hail and the rain,
Who make so much trouble and noise in vain,
But I'll be as busy as they!"

Then he went to the mountain and powdered its crest;
He climbed up the trees, and their boughs he dressed
With diamonds and pearls, and over the breast

Of the quivering lake he spread
A coat of mail that it need not fear
The downward point of many a spear
That hung on its margin, far and near,
Where a rock could rear its head.

He went to the windows of those who slept,
And over each pane like a fairy crept;
Wherever he breathed, wherever he stepped,

By the light of the moon was seen
Most beautiful things. There were flowers and trees,
There were beves of birds and swarms of bees,
There were cities, thrones, temples, and towers, and these
All pictured in silver sheen!

But he did one thing that was hardly fair:
He peeped in the cupboard, and, finding there
That all had forgotten for him to prepare,—

"Now just to set them a-thinking,
I'll bite this basket of fruit," said he;
"This costly pitcher I'll burst in three,
And the glass of water they've left for me
Shall 'tchick!' to tell them I am drinking."

—HANNAH FLAGG GOULD

Even poetry is organized. Poems have structure, and sometimes the structure is very beautiful, like the bleached skeleton of some little sea-creature cast up by the waves after all the sharp points have been worn smooth. The topical plan of *The Frost* is not beautiful, but it is interesting. It is something like this:

- I What the Frost planned to do
- II What he did out of doors, away from human dwellings
Transformed mountains, trees, lakes, rocks
- III What he did within the house
Made beautiful pictures on window panes
Nipped fruit, broke pitcher, cracked tumbler

Without making a topical outline, tell what is the plan of Jones Very's poem, *The Tree*. Later, the instructor may think it well to assign to individual pupils the following poems for structural analysis: *The Arrow and the Song* and *The Rainy Day*, by Longfellow; *Three Fishers*, by Kingsley; *The Inchcape Rock*, by Whittier; *Reveille*, by O'Connor.

THE TREE

I love thee when thy swelling buds appear,
And one by one their tender leaves unfold,
As if they knew that warmer suns were near,
Nor longer sought to hide from winter's cold;
And when with darker growth thy leaves are seen
To veil from view the robin's nest,
I love to lie beneath thy waving screen,
With limbs by summer's heat and toil oppressed;
And when the autumn winds have stripped thee bare,
And round thee lies the smooth, untrodden snow,
When naught is thine that made thee once so fair,
I love to watch thy shadowy form below,
And through thy leafless arms to look above
On stars that brighter beam when most we need their love.

— JONES VERY

EXERCISE 12

Here is given in complete form a topical outline of the pamphlet referred to in an earlier exercise. Using this as a model—it will be well to place it on the blackboard—give a five-minute talk on *The Making of Topical Plans*, summing up what you have learned through your

study of this section of the textbook. Prepare, for your own use, an outline of what you are planning to say.

BATTERY CARE IN WINTER

- I Why special care is necessary
 - Drain on battery due to greater use of lights
 - Drain on battery due to longer cranking of engine
 - Likelihood of battery's freezing if allowed to get low
- II What to do if car is kept in use
 - Weekly inspection of battery at service station
 - Frequent testing of battery and having it charged when low
 - Keeping batteries filled with distilled water
 - Economizing on lights
- III What to do if car is laid up
 - Putting certain batteries in dry storage
 - Putting certain batteries in wet storage



VERSIFICATION

Place before you a volume of poetry and a volume of prose; then consider, as you turn the pages, wherein the two differ.

The eye notes at once that while in prose the lines run from margin to margin, the length being determined by the width of the page, in poetry the lines are apt to be shorter and sometimes vary in length—not by accident, but evidently according to a definite plan which the poet has kept in mind. Moreover, the lines of poetry are, as a rule, in groups, these corresponding in a way to the paragraph groups found in prose, yet far more nearly uniform in length. One poem may be made up entirely of four-line groups, another entirely of six-line groups.

Then the ear quickly discovers, if passages are read aloud, that in most poetry there is rhyme—not accidental, but employed according to a definite plan, usually the same plan being adhered to in all the line-groups making up a complete poem. For example, if each group or stanza contains four lines, we may find that the last word in the first line always rhymes with the last word in the third, and the last word in the second always rhymes with the last in the fourth.

More than this, the ear detects a swing, a rhythmical movement. The poet has so chosen and arranged words that the voice of the reader, naturally emphasizing some syllables and passing lightly over others, produces a sort of tune which pleases the ear. This we call rhythm. Sometimes it suggests the lively *rub-a-dub-dub*, *dub-dub* of the drum, sometimes the *tramp-tramp*, *tramp-tramp* of marching soldiers, sometimes the lighter tread of the dance.

Finally, the sensitive ear detects not only rhyme and rhythm but harmony of sounds; for vowels and consonants may be combined harmoniously much as if they were musical notes. They are so combined in good prose, it is true, yet not to the same degree. Poetry is purposely melodious. In earlier times all poetry was designed to be sung, or at least to be recited in a way agreeable to the ear of the listener.

Thus much the eye and the ear discover somewhat readily. It must be admitted, however, that stanza patterns, rhyme, rhythm, and harmony are but the outward part of poetry, less important than what the words convey. Not everything that rhymes is poetry; if it were, we should all be poets, for rhyming is not difficult. But at present we are concerned solely with these easily discoverable outward characteristics. We shall survey them somewhat closely, and learn, incidentally, a few technical terms.

A line of poetry is called, technically, a verse. This term is sometimes used loosely in another sense. When the choir leader announces, "We will omit the third verse," he means, "We will omit the third stanza." But correctly speaking, there are as many verses in a poem as there are lines. Verse comes from a Latin word meaning *to turn back*.

We think of a line of prose as containing so many words, the number being of little consequence. In poetry, pronounced syllables are considered rather than words, and importance is attached to the number receiving a stress or accent. It is nearly correct to say that a line of poetry is named according to the number of stressed syllables it contains.¹ It is a monómeter, dímeter, trímeter, tetrámeter,

¹ This statement may be modified by those who recognize a metrical foot containing two stresses.

pentámeter, hexámeter, or heptámeter line according as it contains one, two, three, four, five, six, or seven accented syllables. Here are examples:

Monometer
Monometer: Awáy

Dimeter: This sóng of míne

Trimeter: Heróic wómanhoód

Tetrameter: Lílies whítter thán the snów

Pentameter: The póet ín a gólden clíme was bórn

Hexameter: This is the fórest priméval; the múrmuring pínes
and the hémlocks

Heptameter: Acróss the seás of Wónderlánd to Mágadóre
we plódded

We note in passing that not all the stressed syllables receive the same degree of voice emphasis. In the tetrameter line, for example, *thán* receives a lighter accent than does *snów*. In the second place we note that no syllable is accented which would not naturally be stressed in prose, though to bring out the swing or cadence, the voice at times varies slightly the natural degree of emphasis.

EXERCISE I

Here are the opening lines from a number of modern poems. Read them, giving the accented syllables a little more stress than is natural. Emphasize the beat by tapping with your pencil on the desk.

1 I think that I shall never see
A poem lovely as a tree

— *Trees*: JOYCE KILMER

2 I saw the spires of Oxford
As I was passing by

— *The Spires of Oxford*: W. M. LETTS

- 3 He had done with fleets and squadrons, with the restless,
roaming seas,
He had found the quiet haven he desired
—*Admiral Dugout*: C. FOX SMITH
- 4 If you can keep your head when all about you
Are losing theirs and blaming it on you
—*If*: RUDYARD KIPLING
- 5 What say
Bright leaves of day
By the laughing winds caressed?
—*What Say Bright Leaves of Day*: GRACE FALLOW NORTON
- 6 A miser with an eager face
Sees that each roseleaf is in place
—*The World's Miser*: THEODORE MAYNARD
- 7 Little groping hands that must learn the weight of labor,
Little eyes of wonder that must learn to weep
—*A Man-Child's Lullaby*: BRIAN HOOKER

EXERCISE 2

Read the following lines naturally, as you would read prose. Which syllables do you stress? How many stressed syllables in each line? Give each line its proper metrical name.

- 1 The captains and the kings depart
- 2 I sit and sing, while all the world goes by
- 3 Filled the river full of fishes
- 4 Hurrah!
- 5 Are marching on to glory through the poppies and the wheat
- 6 On either side the wooded slopes come down
- 7 In little books of praise
- 8 I must down to the seas again, to the vagrant gypsy life
- 9 But only God can make a tree
- 10 Upon the meadows low
- 11 'Tis sweet to hear the honest watchdog's bark
- 12 Monometer, dimeter, trimeter too
- 13 The call-note of a redbird from the cedars in the dark
- 14 With the dew on his brow and the rust on his mail

To describe with precision a line of poetry, one must tell more than merely the number of beats or stresses; something must be said of the unstressed syllables. Just as music is divided into note-groups called measures, so for convenience we regard the line of poetry as divided into syllable groups called feet. A foot of two syllables the first of which is accented is called a trochee (pronounced *tro kee*). A foot of two syllables the second of which is accented is called an iambus. A foot of three syllables the first of which is accented is called a dactyl. A foot of three syllables the last of which is accented is called an anapest. Still other groupings are possible, but these four are the most common. Here are examples:

Iambus: reply X ¹
Trochee: máiden 1 X

Dactyl: mérrily. 1 X X
Anapest: to the bráve X X 1

By means of the adjectives trochaic, iambic, dactylic, and anapestic, we are able to indicate the kind of feet found in a line, thus:

Iambic line: I've wátched | yóu nów | a fúll | half-hóur

Trochaic line: Pánsies, | lílies, | kíngcups, | dáisies

Dactylic line: Táke her up | ténderly

Anapestic line: I am món | arch of áll | I survéy

An earlier paragraph stated that it was nearly correct to say that a line is called monometer, dimeter, etc., according to the number of accented syllables in it. Accurately speaking, these terms indicate the number of feet. Thus a pentameter line is one containing five syllable-groups or feet. By combining iambic, trochaic, dactylic, and anapestic with dimeter, trimeter, tetrameter, etc., one may indicate both the kind of foot and the number in a line.

Iambic monometer: Heigh hó!

Iambic dimeter: To árms! | To árms!

Iambic trimeter: That sáiled | the wín | try seá

Iambic tetrameter: The tíde | is fúll, | the moón | lies fáir

Iambic pentameter: And búlds | a brídge | from dréam- |
land fór | his láy

Trochaic tetrameter: Lísten | nó't to | whát he | télls you

Dactylic dimeter: Fáshioned so | sléndery

Anapestic tetrameter: With a héy | and a hó, | and a héy |
noninó

EXERCISE 3

Describe the following lines:

- 1 No sun — no moon
- 2 Simple Simon met a pieman
- 3 At midnight in his guarded tent
- 4 I never saw a moor
- 5 Said the Raggedy Man, on a hot afternoon
- 6 O faint, delicious springtime vision
- 7 The melancholy days are come, the saddest of the year
- 8 I wandered lonely as a cloud
- 9 Along the wharves in sailor town a singing whisper goes
- 10 They sailed and sailed, as wind might blow
- 11 Zigzag steerer, desert cheerer

Perfect regularity in meter is rare. When once the poet has adopted a verse-scheme or metric pattern, he adheres to it strictly, so far as the number of beats or stressed syllables in a line is concerned, but he often changes the foot. This he does to avoid monotony, to throw words into prominence, to enhance the melody, and for other reasons. Loosely speaking, all feet are interchangeable. Thus an anapest or a trochee takes the place of an iambus. An extra unaccented syllable may be found at the end of a line, or before a marked pause elsewhere. Unaccented syllables needed to make the meter regular may be lacking — suggesting the “rests” found in music. Yet whatever the changes, in good poetry the cadence or swing of the line is not lost. Note the following examples:

- 1 The breák | ing wáves | dashed hígh
On a stérn | and róck|-bound cóast
- 2 For íf | his ówn | knights cást | him dówn | he láughs
Sáying, | his kníghts | are bét|ter mén | than hé
- 3 Of áll | the gírls | that áre | so swéet
There's nóne | like prét | ty Sál | ly
- 4 Búrly, | dózing, | húmble|-béé
- 5 'Tis míght | iést ín | the míght | iést; ít | becómes

In the first example an anapest is substituted for an iambus, in the second a trochee. A trochee is often found at the beginning of an iambic line. The third example shows an extra syllable, unaccented, at the end of a line, making what is called a feminine ending. The fourth example shows what is called a truncated line. That is, an unaccented syllable needed to make the last foot complete is missing. Truncated lines are common in trochaic measure. In the last example we find syllables slurred together.

EXERCISE 4

Copy the following lines and mark the scansion. That is, indicate the division into feet by means of vertical marks, and place the accent mark (') over each stressed syllable. Indicate by means of the caret (^) where a foot seems defective because lacking an unaccented syllable, and use the (—) where you think two syllables should be run together. Describe each line, remembering that the kind of foot occurring most frequently determines the name.

- 1 Drink to me only with thine eyes
- 2 He is gone on the mountain
- 3 And so for the sake of old friendship, I've ventured to tell
you the truth
- 4 Athens holds my heart and soul
- 5 Know ye the land where the cypress and myrtle

- 6 So strangely you dazzle my eyes
- 7 Duncan Gray came here to woo
- 8 A soothsayer bids you beware the ides of March
- 9 He is not doubted. A word, Lucilius
- 10 When banners are waving, and lances are pushing
- 11 Come down to Kew in lilac-time (it is not far from London)
- 12 Hail to the morning sky
- 13 Winter is here
- 14 The twentieth year is well-nigh past
- 15 Milton! thou shouldst be living at this hour

The most common line in English poetry is the iambic pentameter. Unrhymed iambic pentameter is called blank verse. It is the noblest of verse forms, most dignified, appropriate for lofty themes. We find it in Shakespeare's plays, in Milton's *Paradise Lost*, and in Tennyson's *Idylls of the King*. It is not arranged in stanzas, but is paragraphed like prose.

- 1 The quál | itý | of mér | cy ís | not stráin'd;
- 2 It dróp | peth ás | the gén | tle ráin | from héav'n
- 3 Upón | the pláce | benéath; | it ís | twice blést,
- 4 It bléss | eth hím | that gíves | and hím | that tákes:
- 5 'Tis míght | iést ín | the míght | iést: ít | becómes
- 6 The thrón | ed món | arch bét | ter thán | his crówn;
- 7 His scép | ter shóws | the fórcé | of tém | poral pów | er,
- 8 The át | tribúte | to áwe | and máj | estý
- 9 Whereín | doth sít | the dréad | and féar | of kings,
- 10 But mér | cy ís | abóve | this scép | ter'd swáy;
- 11 It ís | enthron | ed ín | the heárts | of kings,
- 12 It ís | an át | tribúte | to Gód | himsélf;
- 13 And eárrh | ly pówer | doth thén | show lík | est Gód's,
- 14 When mér | cy séa | sons jús | tice.

Notice that every line save the last, which is incomplete, contains five accents, not all of them equally important, it is true, yet each falling upon a syllable which might receive some degree of emphasis in prose; and that most

of the feet are iambic, so that nearly every line contains ten syllables. There are a few exceptions. In the second line, *heav'n* must be pronounced as if it were one syllable; the second syllable is barely sounded even in prose. In the fifth line, *mightiest* is treated as if it were a word of two syllables; we seldom make three of it, even in prose. Such slurring, or running together of unimportant syllables, is common in all poetry. In the sixth line, we note the opposite device, a word ordinarily pronounced as one syllable made into two. Final *-ed* is frequently so treated. In the seventh line the fifth foot is an anapest, unless the reader prefers to run together two syllables; and the line has a feminine ending. Or *power* may be treated as if it were one syllable, as doubtless it should be treated in the thirteenth line. Such changes as those pointed out are so common that we hardly notice them; the iambic swing carries us along from line to line irresistibly. The variations from the normal meter become apparent only when we stop to analyze.

Almost as simple in structure as blank verse is the heroic couplet — iambic pentameter lines rhymed in pairs. Like blank verse, it is not, as a rule, arranged in stanzas, but is paragraphed like prose. It is used in long narrative poems. Chaucer, Dryden, and Pope employ it freely. At its best it is very good; when poorly managed, it becomes cheap and singsongy. It has been called the rocking-horse measure, because the first line of each couplet seems to go up — up — up, the second down — down — down; and between couplets there is apt to be a pause, as if the entire poem were divided into two-line links partially independent of one another. Here is an example taken from Pope's translation of the *Iliad*:

Thus hav | ing spoke, | th' illu | trious chief | of Troy
 Stretched his | fond arms | to clasp | the love | ly boy.

The babe | clung cry | ing to | his nur | se's breast,
 Scar'd at | the daz | zling helm | and nod | ding crest.
 With se | cret pleas | ure each | fond par | ent smil'd,
 And Hec | tor hast | ed to | relieve | his child;
 The glit | tering ter | rors from | his brow | unbound,
 And placed | the beam | ing hel | met on | the ground,
 Then kiss'd | the child, | and, lift | ing high | in air,
 Thus to | the gods | preferr'd | a fa | ther's prayer:

Two lines rhyming together, as in the measure just described, are called a couplet, regardless of their length or the kind of foot employed. Three lines rhyming together are called a triplet. Triplets are usually printed in stanza form. Here are the opening lines of one of Tennyson's songs:

Oh! what is so sweet as a morning in spring,
 When the gale is all freshness, and larks on the wing
 In clear liquid carols their gratitude sing?

I rove o'er the hill as it sparkles with dew,
 And the red flush of Phoebus with ecstasy view,
 As he breaks thro' the east o'er thy crags, Benvenu!

Far more common than the triple rhyme is the four line stanza, or quatrain. The rhymes may be in various combinations. In the first of the following quatrains, it will be noted that the first line rhymes with the last, the second with the third; in the second, the first line rhymes with the third, the second with the fourth. The third quatrain is made up of two couplets; and in the last quatrain there is but a single rhyme, that between the second and fourth lines.

I hold it truth with him who sings
 To one clear harp in divers tones,
 That men may rise on stepping-stones
 Of their dead selves to higher things.

Once more the gate behind me falls;
 Once more before my face
 I see the moulder'd Abbey-walls
 That stand within the chace.

You must wake and call me early, call me early, mother dear:
 To-morrow 'ill be the happiest time of all the glad New-year;
 Of all the glad New-year, mother, the maddest, merriest day;
 For I'm to be Queen o' the May, mother, I'm to be Queen
 o' the May.

It is an ancient Mariner
 And he stoppeth one of three.
 "By thy long gray beard and glittering eye
 Now wherefore stopp'st thou me?"

By varying not only the rhyme but the length of line, the quatrain may be made to assume many different forms, as any hymnal will show, for the quatrain is a favorite with writers of hymns.

The sonnet is a complete poem of fourteen iambic pentameter lines, the rhyming scheme varying slightly with different authors. Here is one of Wordsworth's best:

The World | is too | much with | us; late | and soon,
 Getting | and spend | ing, we | lay waste | our powers;
 Little | we see | in Na | ture that | is ours;
 We have | giv | en our hearts | away, | a sor | did boon!
 This Sea | that bares | her bos | som to | the moon,
 The winds | that will | be howl | ing at | all hours
 And are | up-gath | ered now | like sleep | ing flowers,
 For this, | for ev | ery thing, | we are out | of tune;
 It moves | us not. | — Great God! | I'd ra | ther be
 A Pa | gan suck | led in | a creed | outworn, —
 So might | I, stand | ing on | this pleas | ant lea,
 Have glimp | ses that | would make | me less | forlorn;
 Have sight | of Pro | teus ris | ing from | the sea;
 Or hear | old Tri | ton blow | his wreath | ed horn.

To describe in detail all possible stanza forms would be unprofitable. We shall do well if at present we keep in mind the meaning of such common terms as blank verse, couplet, triple rhyme, quatrain, and sonnet, and learn how to describe any possible combination of rhyme and meter. A convenient way of indicating rhyming schemes is by means of letters. Thus if the first two lines of a poem rhyme, it is indicated by *aa*; if the first rhymes with the third and the second with the fourth, by *a b a b*. The rhyming scheme of the Wordsworth sonnet would therefore be represented as follows: *a b b a, a b b a, c d, c d, c d*. By means of this device, and the terminology already given, it is possible to define any stanza. Thus a complete description of the quatrain beginning *It is an Ancient Mariner* would be this: It is a stanza of four iambic lines, the first and third tetrameters, the second and fourth trimeters, with the rhyming scheme *a b c b*.

EXERCISE 5

Describe the following stanzas:

- 1 Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen
And waste its sweetness on the desert air.

— GRAY'S *Elegy*

- 2 And now the Storm-Blast came, and he
Was tyrannous and strong;
He struck with his o'ertaking wings,
And chased us south along.

— COLERIDGE'S *The Ancient Mariner*

- 3 The stag at eve had drunk his fill,
Where danced the moon on Monan's rill,
And deep his midnight lair had made
In lone Glenartney's hazel shade;

But when the sun his beacon red
 Had kindled on Benvoirlich's head,
 The deep-mouthed bloodhound's heavy bay
 Resounded up the rocky way,
 And faint, from farther distance borne,
 Were heard the clanging hoof and horn.

— SCOTT'S *Lady of the Lake*

- 4 I've watched you now a full half-hour,
 Self-poised upon that yellow flower;
 And, little Butterfly! indeed
 I know not if you sleep¹ or feed.
 How motionless! not frozen seas
 More motionless! and then
 What joy awaits you, when the breeze
 Has found you out among the trees,
 And calls you forth again.

— WORDSWORTH'S *To a Butterfly*

- 5 Said the Wind to the Moon, "I will blow you out;
 You stare
 In the air
 Like a ghost in a chair,
 Always looking what I am about —
 I hate to be watched; I'll blow you out."

— MACDONALD'S *The Wind and the Moon*

- 6 Merry it is in the good greenwood,
 When the mavis and merle are singing,
 When the deer sweeps by, and the hounds are in cry,
 And the hunter's horn is ringing.
- 7 Hail to the chief who in triumph advances!
 Honoured and blessed be the ever-green Pine!
 Long may the tree, in his banner that glances,
 Flourish, the shelter and grace of our line!
 Heaven send it happy dew,
 Earth lend it sap anew,
 Gaily to bourgeon and broadly to grow,
 While every Highland glen
 Sends our shout back again,
 "Roderigh Vich Alpine dhu, ho! iero!"

— SCOTT'S *Lady of the Lake*

- 8 Earth has not anything to show more fair:
 Dull would he be of soul who could pass by
 A sight so touching in its majesty:
 This city now doth, like a garment, wear
 The beauty of the morning; silent, bare,
 Ships, towers, domes, theatres, and temples lie
 Open unto the fields, and to the sky,
 All bright and glittering in the smokeless air.
 Never did sun more beautifully steep
 In his first splendour, valley, rock, or hill;
 Ne'er saw I, never felt, a calm so deep!
 The river glideth at his own sweet will:
 Dear God! the very houses seem asleep;
 And all that mighty heart is lying still!

— WORDSWORTH'S *Composed upon Westminster Bridge*

Closely related to rhyme is the device called alliteration. Notice the following lines:

- 1 Elaine the fair, Elaine the lovable,
 Elaine the lily maid of Astolat
- 2 With *p*rides for *p*roctors, *d*owagers for *d*eans,
 And sweet girl-graduates in their golden hair

In the first quotation, the poet plays a little tune with the letter *l*. In the second, *p* and *d* form alliterative pairs, and *g* is three times repeated. A less noble example is found in the familiar *Peter Piper picked a peck of pickled peppers*. It is hardly necessary to mention the cheap alliterations found in newspaper headings and in advertisements. Skilfully employed, alliteration adds to the charm of verse.

Associated in a way with alliteration is onomatopoeia, a device much simpler than its name, by means of which the sounds of words are made to suggest that which the words describe. Onomatopoeia is not always directly imitative as in the words *whiz*, *bang*, *gurgle*; usually, when em-

ployed by the skilled writer of poetry or prose, it is merely suggestive. In Tennyson's *The Northern Farmer*, a father is urging his son to marry for money, or "property." He introduces the subject in this way:

Doesn't thou 'ear my 'erse's [horse's] legs, as they canters awaay?
Proputty, proputty, proputty — that's what I 'ears 'em saay.

The *proputty*, *proputty*, *proputty* suggests unmistakably the sound of the horse's hoofs. Though one has never studied Latin, he can hardly fail to catch the hoof-beat in the following line:

Quádrupe | dánte pu | trém, soni | tú quatit | úngula | cámpum.

In Browning's *Up at a Villa* occurs the line

Bang-whang-whang goes the drum, tootle-te-tootle the fife.

And here we have a more delicate degree of onomatopoeia:

I heard the ripple washing in the reeds
And the wild water lapping on the crag.

In these illustrations, the device is easily detected, for in each case there is direct imitation, or at least the sound echoes the sense. Sometimes, however, the reader merely feels that the words are appropriate, feels that the sounds are not only in harmony with one another but in harmony with the sense.

EXERCISE 6

Here are lines to study. Point out examples of onomatopoeia, and determine where it is employed most successfully. Point out lines in which the poet appears to be making melody by repetition of some letter — that is, point out examples of alliteration. Find lines in which melody is enhanced by skilful arrangement of vowel

sounds. Which lines are to your ear especially musical?
Which seem commonplace?

- 1 *Hush, ah hush*, the Scythes are saying
- 2 Let lovely lilacs line Lee's lonely lane.
- 3 Tramp, tramp, tramp, the boys are marching.
- 4 And seeing her so sweet and serviceable,
Geraint had longing in him evermore
To stoop and kiss the tender little thumb
That cross'd the trencher as she laid it down.
- 5 The fair breeze blew, the white foam flew,
 The furrow followed free;
 We were the first that ever burst
 Into that silent sea.
- 6 He found an ancient dame in dim brocade
- 7 The great organ almost burst his pipes,
Groaning for power, and rolling thro' the court
A long melodious thunder to the sound
Of solemn psalms and silver litanies.
- 8 And overhead
 The broad ambrosial aisles of lofty lime
 Made noise of bees and breeze from end to end.
- 9 Its sleepy masts and lonely lapping flood
- 10 The ice was here, the ice was there,
 The ice was all around;
 It cracked and growled, and roared and howled,
 Like noises in a swound!
- 11 Now, while they spake, I saw my father's face
Grow long and troubled like a rising moon,
Inflamed with wrath. He started to his feet,
Tore the king's letter, snow'd it down, and rent
The wonder of the loom thro' warp and woof
From skirt to skirt; and at the last he swore
That he would send a hundred thousand men,
And bring her in a whirlwind; then he chew'd
The thrice-turn'd cud of wrath; and cook'd his spleen,
Communing with his captains of the war.

- 12 I stood and seem'd to hear
As in a poplar grove when a light wind makes
A lisp of innumerable leaf and dies,
Each hissing in his neighbor's ear; and then
A strangled titter, out of which there brake
On all sides, clamoring etiquette to death,
Unmeasured mirth; while now the two old kings
Began to wag their baldness up and down,
The fresh young captains flash'd their glittering teeth,
The huge bush-bearded barons heav'd and blew,
And slain with laughter roll'd the gilded squire.
- 13 The splendor falls on castle walls
 And snowy summits old in story;
 The long light shakes across the lakes
 And the wild cataract leaps in glory.
 Blow, bugles, blow, set the wild echoes flying,
 Blow, bugles, answer echoes, dying, dying, dying.
- 14 Flow gently, sweet Afton, among thy green braes;
 Flow gently, I'll sing thee a song in thy praise;
 My Mary's asleep by thy murmuring stream,
 Flow gently, sweet Afton, disturb not her dreams.

PART III

SENTENCE AND WORD STUDY

COURSE 1: GRAMMAR

COURSE 2: PUNCTUATION

COURSE 3: SENTENCE CRAFT

COURSE 4: THE STUDY OF WORDS

COURSE 1

GRAMMAR

SENTENCE ANALYSIS

AGREEMENT IN NUMBER

GRAMMATICAL RELATION-
SHIP

THE TROUBLESOME VERB

GERUNDS, PARTICIPLES, AND

INFINITIVES

TROUBLESOME CONNECTIVES

SENTENCE ANALYSIS

3 A fire *should be built*.
4 Tom *must have been hiding*.

5 The girls *rode* and the boys *walked*.
6 He *stared* at me, *took* the letter, and *thanked* me.

7 *Are you going?* 9 *Has it been definitely decided?*
8 *I do not think so.* 10 *Will Mary, if we urge her, consent?*

EXERCISE 2

Pick out the verbs. If a verb is made up of several words, be careful not to overlook any of them.

1. Did you say anything about the shoes? 2. A giant who has not learned his strength is not dangerous to anyone. 3. On an antique haunt of sailors, a tavern by the sea, the light of day was failing. 4. "How do I stand?" is the daily question of the business man. 5. She was wearing a white apron and holding a wooden spoon. 6. Can this, without too much trouble, be put with the others? 7. Did you ever ask yourself just what you would do if your food supply failed? 8. Said he, "I might have seen them if I had looked." 9. Should he have taken the largest piece? 10. Where I began, there will I end.

EXERCISE 3

- 1 *Night* came. 3 There was *tumult*.
2 *We* escaped. 4 *Hurry*!
5 *Where we went* was never known.

You do not need to be told that the italicized words are subjects. Yet look closely at the third sentence. And what a shadowy thing is the subject of the fourth! In the fifth, a clause serves as subject. We know it as a clause, for it is a group of related words having a subject and a predicate.

- 6 *Black crows* flew over. 8 *My sister* has come.
7 *Lincoln's voice* faltered. 9 *The title of the book* interests me.
10 *The canoe that we selected* leaked.

In these sentences the simple subjects are expanded by the addition of modifiers. Notice the phrase modifier in the ninth, the clause modifier in the tenth.

- 11 *Trees and shrubs* were planted.
- 12 *Six trees and many shrubs* were planted.
- 13 *Long, dreary hours* followed.
- 14 *The top of the load of furniture* formed a dizzy seat.
- 15 *The dog that worried the cat that caught the rat* was an Airedale.

These sentences illustrate how, by means of the conjunction, and by adding modifier to modifier, subjects of considerable length may be built.

As the instructor reads these fifteen sentences, or writes them on the board, pick out the subjects and tell what you can about each. If the subject is a single word, tell what part of speech it is; if there are modifiers, tell what they are.

EXERCISE 4

- 1 *Tom, our guide*, led the way.
- 2 *It* was evident *that we had lost*.
- 3 *To go or to stay* — *that* was the question.
- 4 *The day* was cold.

The first three sentences show how subjects may be expanded through apposition. *Guide* is in apposition with *Tom*. *That we had lost* is in apposition with *It*. The third sentence breaks, as the dash indicates, then begins anew. *That* is in apposition with *To go or to stay*. In the fourth sentence, the adjective *cold* is a part of the predicate, yet it modifies the word *day*; so we may think of it as at least closely related to the subject.

- 5 *To reply* took courage.
- 6 *To scold the little fellow* was impossible.
- 7 *The thing to be done* was evident.
- 8 *The way to do it* was apparent.

These sentences show how infinitives may be used in forming subjects. The infinitive is a verb form, usually

recognizable by *to*, though sometimes the *to* is omitted. In the fifth sentence the infinitive *To reply* is used precisely like a noun. In the sixth, the infinitive *To scold* takes an object, *the little fellow*. One reason why infinitives are so wonderful is that while serving as nouns, they can take objects. In the seventh sentence, the infinitive *to be done* is used like an adjective, modifying *thing*. In the eighth, the infinitive *to do*, modifying *way*, takes an object. If we were describing the sixth sentence, we should say that the subject is the infinitive phrase *To scold the little fellow*; in describing the eighth, we should say that the simple subject *way* is modified by the infinitive phrase *to do it*.

9 *The punished child* ran away.

10 *The boy, frightened by his shadow,* ran away.

11 *Tom, sitting down,* pulled off his shoes.

12 *Having nothing,* he gave nothing.

These sentences show how participles are used in building subjects. Participles are verb forms used like adjectives. *Punished, frightened, sitting,* and *having* are participles modifying the simple subjects *child, boy, Tom,* and *he*. Notice that *sitting* has an adverbial modifier, and that *Having* has an object. Participles, like infinitives, are wonderful because they can do so much.

13 *Driving the cows to pasture* was great fun.

Driving is a gerund. The gerund, like the infinitive and the participle, is a verb form. It is recognized by its ending, *-ing*. The gerund is used like a noun, yet it can do some things that verbs can do—take an object, for instance.

As the instructor reads the sentences which serve as examples, or writes them on the board, pick out the subjects;

then talk about the subjects, using the terms predicate adjective, apposition, infinitive, participle, gerund.

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EXERCISE 5

Pick out the complete subjects and analyze them as well as you can.

1. His hat blew off. 2. Soldiers from the front have arrived.
3. This suggestion, that we return at once, was followed. 4. Better days are coming.
5. Men who have been there have been interviewed. 6. Rose is tallest. 7. Going to the door, he looked up the street.
8. The guide, encouraged by this report, pushed on. 9. A desire to have a good time seized him.
10. Catching the fish took patience. 11. To reach home before eleven was their desire.

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EXERCISE 6

- 1 Where are *they*? 3 "Certainly," *he* said.
- 2 May *we* go too? 4 *I* turned quickly, *hoping to avoid a crash.*

These sentences show that the subject does not always come first. It may come last. It may be tucked in between parts of the verb. It may be in two or three sections.

Pick out the complete subject of each verb italicized. Analyze it as well as you can. Comment on its position.

1. Crowds of men filled the street. 2. *Come!* 3. Sweet are the uses of adversity. 4. "I do not know," *he* confessed.
5. Will there be time? 6. The girl playing the flute is Ruth. 7. He followed the path, feeling his way with his cane. 8. And there came out also from the dark and steaming jungle to behold and rejoice in the sun the huge and lazy butterflies. 9. Waiting for dinner tried his patience.
10. To avoid a collision seemed impossible. 11. There are two laboratories for experimental work in physics and chemistry, and a large studio.

EXERCISE 7

Pick out the subjects of the verbs italicized in the sentences found below, and say what you can about them. Here are things you may care to say: (a) It is short, compared with the long predicate. (b) It is long, compared with the short predicate. (c) It comes at the tip-end. (d) It is scattered; not all of it is together in one place. (e) One subject commands a number of verbs. (f) Several subjects share a verb. (g) The simple subject has many modifiers. (h) The subject is not expressed. (i) The subject is a phrase. (j) The subject is a clause.

1. *Do you understand* the directions? 2. *Begin* at once. 3. "I believe I shall never be old enough to speak without embarrassment when I have nothing to talk about," *said* Lincoln. 4. *Did* charming, clever Jessica, strangely undutiful, *deserve* a welcome? 5. They *hurried* on, getting hungrier every minute. 6. Why *do you smile*? 7. Chairs, tables, rugs, pictures, and dishes *were purchased*. 8. I then *give* Harold a drink of water in bed, *help* Emmeline with her hat, *clean* out the drawers of my writing-desk, *tell* Harold to stop talking to himself and go to sleep, and *hunt* for the theater tickets in the pockets of my street clothes. 9. How he knew so much about it *mystified* me. 10. There in the corner by the table *stood* Mary. 11. *Croaked* the raven, "Never more." 12. What exasperated him most in his compositions *was* their untruth. 13. Buildings and trees *were swept* away. 14. Learning their names *took* time.

EXERCISE 8

- 1 Come *early*. (adverb)
- 2 Come *in the morning*. (prepositional phrase)
- 3 Come *when you will*. (clause)
- 4 I am going *home*. (noun used adverbially)
- 5 He jumped eight *feet*. (noun used adverbially)
- 6 He went *tottering* down the street. (participle used adverbially)

These sentences show ways in which verbs are modified. Notice the fourth sentence. *Home* is a noun, but here it is used like an adverb. The temptation is strong to call *feet*, in the fifth, the object of *jumped*; but *he* did not jump the *feet*. *Feet* measures the distance jumped. In the sixth sentence, the participle *tottering* modifies *went*; for it shows, as an adverb might, the manner in which he went. But to call it a modifier of *He* would be pardonable.

A verb may have a long train of modifiers, or it may have but one or two, or it may have none. A modifier may go immediately after the verb, or immediately before, or it may be in a remote part of the sentence. Since a verb is often a word-group, a modifier may appear in its midst.

How many modifiers has each italicized verb in the following sentences? Comment on the kinds of modifiers and also on their position.

1. In the name of France I *salute* you.
2. The *Pyramids* *were* not *begun* at the top.
3. Ellen *spoke* boldly, awkwardly, haltingly.
4. He *could* not *see* ten yards in front of him.
5. The bridegroom *listened* with profound attention.
6. One *can* always *descend* the social ladder.
7. Above the hum of the multitude and the roll of drums *rose* the clear and ringing blasts of the cavalry bugles.
8. From side to side the engine *went* swaying.
9. Soon the street *is* almost empty.

EXERCISE 9

A verb can do nothing alone; it must at least have a subject, expressed or understood. Give a verb a single word for its subject and it may accomplish wonders. Sometimes the verb needs a modifier. In the sentence *Attack at once*, the modifying phrase is most important. But frequently the verb needs more than subject and modifier; it must be "complemented" by one or more words. Direct object, indirect object, predicate noun, and predicate

adjective are terms which this statement at once brings to the minds of those who have studied grammar.

- | | |
|-----------------------------------|--------------------------------------|
| 1 Everybody ran. | 5 Who knows <i>where we are?</i> |
| 2 They missed <i>the train</i> . | 6 I like <i>to fish</i> . |
| 3 The porter helped <i>them</i> . | 7 I dislike <i>to sing ballads</i> . |
| 4 We sell <i>tea and coffee</i> . | 8 He dislikes <i>scolding me</i> . |

No complement appears in the first sentence; the verb does all that is desired without it. Take away the italicized complements in the remaining sentences and the verbs fail to express all that is desired. The seven complements are direct objects. Notice the variety: (2) a noun, (3) a pronoun, (4) two nouns yoked by a conjunction, (5) a clause, (6) an infinitive, (7) an infinitive phrase, (8) a gerundive phrase. Note carefully the last two. The infinitive and the gerund themselves take objects. That is why these two complements are called phrases.

- | | |
|---------------------------------------|-------------------------------------|
| 9 The clerk gave <i>him</i> a letter. | 11 We elected <i>him</i> president. |
| 10 They call <i>him</i> Toodles. | 12 They ran two <i>miles</i> . |

That a verb may have both a direct and an indirect object is seen in the ninth sentence. The direct object is *letter*; the indirect is *him*. The next two sentences show that some verbs, notably verbs of *calling*, *naming*, and *choosing*, sometimes take two objects, one as important as the other. In the last sentence, *miles* is called an adverbial objective. It is really a modifier—a noun used adverbially.

As the instructor reads the twelve sentences which serve as examples, or writes them on the board, pick out the verb complements and tell all that you can about each one of them.

Try to invent twelve sentences patterned after the examples.

EXERCISE 10

- | | |
|-----------------------------|---------------------------------|
| 1 This is <i>he</i> . | 3 That is <i>what he said</i> . |
| 2 Fred is a <i>banker</i> . | 4 The waves were <i>high</i> . |

The verbs in these sentences have no objects. The verb *to be*, to which *is* and *were* belong, does not take an object. *He*, *banker*, and *what he said* are in what is called predicate nominative construction. *High*, in the fourth sentence, is a predicate adjective. It describes the subject *waves*, yet it forms a part of the predicate.

- 5 He wished *to see* the game.
6 He requested him *to remain*.
7 They attempted *to ford* the streams.

In the previous exercises we have seen that the infinitive is used as a noun and also as an adjective. Here we find it used as a verb complement. *To see* complements *wished*; *to remain* complements *requested*; *to ford* complements *attempted*. In each case the infinitive helps another verb to express an idea. If you will read a few pages in any magazine, or if you will listen for a few minutes to any speaker, you may be surprised to find how often the infinitive is employed — how often a verb calls to its aid the infinitive of another verb.

As the instructor reads the six sentences which serve as examples, pick out the verb complements and say what you can about each. Try to invent six similar sentences.

Find in some book or magazine three examples of complementary infinitives.

EXERCISE 11

Pick out the verb complements and tell all you can about them. Keep in mind the terms direct object, indirect object, predicate noun, predicate adjective, adverbial objective, complementary infinitive.

1. They brought food and clothing to the soldiers. 2. This we had already done. 3. We gave them a cheer. 4. I enjoyed watching the workmen. 5. Mr. Bolles asked us to remain. 6. I promised to be on hand at eight. 7. We were gone ten days. 8. They made him president of the bank. 9. Theodore has been his constant companion. 10. This is better. 11. Do you know where he is? 12. Everybody began to laugh. 13. We went to town to get the mail. 14. This is what we wish. 15. Whatever shall appear to be God's will, I shall do. 16. Raspberry growing requires much labor. 17. Mary gave him a valentine. 18. So this is Omaha. 19. I'll ask Michael, the janitor. 20. We dislike to refuse you.

EXERCISE 12

Pick out the complete predicates and analyze them as well as you can.

1. You must go. 2. Come early. 3. They waited on the pier. 4. All applauded when he arose. 5. They sang for an hour and then went for a drive. 6. Take this to your father. 7. We are selling potatoes below the cost of production. 8. The gulls had nested in her sails, and the ropes drifted in the wind like flags, and a big red rose was twisted up the tiller. 9. Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush. 10. He held his breath and clung desperately to the rope. 11. In the next hour she captured seven. 12. They rescued what they could before the building fell. 13. Sometimes they studied silently. 14. By hard work they finished the task before it was dark. 15. The blast of a toy tin trumpet came faintly down the green aisles of the forest. 16. What it was all about, there was no one to explain.

SENTENCE ANALYSIS

EXERCISE 13

Pick out the complete predicates and analyze them as well as you can.

1. The king broke down and wept.
2. The men are trying to start the engine.
3. Ask me any questions that occur to you.
4. This they did before leaving court.
5. Twice a year a little steamer called to collect copra.
6. Far in the distance, lifted into the sky, could be seen the smoky mountains that marked the backbone of the Great Land.
7. I came to see the king.
8. We went tiptoeing through the corridor.
9. Ask him to tell you what he thinks of it.
10. Those who were interested he asked to remain until he could explain the plan.
11. Thanking him for lending us the rake, (we) hastened home.
12. There was no help for Becky now, he said.

EXERCISE 14

How many modifiers has the italicized word in each of the sentences found below? How is each modifier placed in relation to the word it modifies? Try to describe each modifier by telling whether it is a single word, a phrase, or a clause; whether it is an adjective, a noun in apposition, a participle, etc.

1. The floor has two large *rugs* of domestic manufacture.
2. He was a tall, gallant *cavalier*, mounted on a black steed.
3. The *expedition* was successful.
4. The *day* has come to conquer or to submit.
5. A *man* who loves himself has no rivals.
6. The curtain rises on an empty *stage*, rather dark because of the rainy day and the drawn shade.
7. His granddaughter *Ellen*, plain, rather sallow, very serious, was a sort of office manager in the firm of Walker and Pennypacker.
8. It was the same plain, serious, rather sallow *face* he had seen for years, bent over his typewriter and his letter-file.
9. An aristocrat by birth, a gentleman by nature, a democrat in the wider idealistic sense, how will this *man* fit into that new, strange world of things across the Atlantic?
10. The saw is one of the most ancient *tools* known to man.
11. Wet and cold, *they* wasted no time in getting home.
12. The *order* was given to charge.
13. *This* is prettiest.
14. The *news* that they were coming spread rapidly.

EXERCISE 15

Pick out the modifiers — single words, phrases, clauses — and tell what each modifies.

1. I looked behind. 2. Everywhere glittered the iron points of spears. 3. The sun never shone on a stranger array. 4. The thunder-storm that had been threatening for some time now began in earnest. 5. The crowd was rapidly melting away. 6. I could see them crossing the river and passing in quick succession along the profile of the hill on the farther side. 7. As we moved on, the broken column grew yet more scattered and disorderly until, as we approached the fort on the hill, I saw the old men before mentioned seating themselves in a line on the ground, in advance of the whole. 8. Having told his story, he departed.

EXERCISE 16

- | | |
|----------------|-----------------------------------|
| 1 Day dawned. | 5 There were three. |
| 2 Who called? | 6 Silence followed the uproar. |
| 3 Stop! | 7 There was no one in the street. |
| 4 Has he come? | 8 The sky was dark. |

These are simple sentences. Any sentence is simple which contains but one subject and one predicate.

- 9 Clouds of smoke and showers of sparks filled the sky.
 10 The ball sailed behind the goal and was taken out to the twenty-yard line.
 11 I then locked the front door, fastened every window, pulled down the shades, put coal on the furnace fire, and crept upstairs to bed.

These three sentences, though much longer, are nevertheless simple. The ninth has a compound subject, and the tenth a compound predicate. In the eleventh the little subject *I* has a five-part compound predicate; but this

sentence. though it has a very long predicate, is simple, for it contains but one subject and one predicate.

Which of the following sentences are simple?

1. Stars were shining.
2. Towards midnight a great flock of echoes suddenly leapt up from the wooden planks and circled round the roof.
3. You can lead a man from the curbstone to the stars when you have once made him curious.
4. It is what you were singing on Tuesday when you were playing with your brother.
5. You may go but I will remain.
6. George and Milton were late.

EXERCISE 17

- 1 *What he says* is true.
- 2 I know *what you mean*.
- 3 You may have it for *what it cost*.

A clause is a group of words containing subject and predicate and forming part of a sentence. The groups italicized are clauses; each contains a subject and a predicate. Each clause is used like a noun—one as subject of a verb, one as object of a verb, one as object of a preposition. In talking about them we call them noun clauses. They are dependent clauses. Think what dependent means. If any one of them is taken away from the rest of the sentence, its meaning is lost.

- 4 The place *where we camped* was well shaded.
- 5 They went *where they were sent*.
- 6 *If it rains*, we shall not go.

The groups italicized in these sentences are clauses, for each has a subject and a predicate. The first modifies the noun *place*, like an adjective; hence it is called an adjective clause. The second modifies the word *went*, like an adverb; hence it is called an adverbial clause. Both are dependent; all modifiers are. They are meaningless,

useless, when taken away from what they modify. *If it rains* is a dependent clause, a piece of a sentence dependent for meaning upon the rest of the sentence. *We shall go* is also a clause, but not dependent. In talking about the sixth sentence, we say that it contains two clauses, the principal clause *we shall go* and the dependent (or subordinate) clause *If it rains*. Any sentence containing one or more dependent clauses is called complex.

Pick out and name the dependent clauses in the following sentences. Tell what each modifies.

1. What distressed him most in his undertakings was their futility.
2. The orchard has a charm for all who love trees.
3. The evil that men do lives after them.
4. When the weather is too severe for outdoor work, gymnastic classes are held in well-ventilated rooms.
5. He jumped to his feet when his name was called.
6. I found myself forced to wink back the tears which came with the laughter.
7. What shall we do if it rains?
8. "The newspapers know more about it than I do," said he with a smile.
9. Do you now know what a dependent clause is?

EXERCISE 18

- 1 Doors slammed and cries of anger were heard.

This sentence contains two clauses, but neither is dependent on the other. Take either away from the other and it still retains its meaning. The two clauses are coördinate, of equal value; the conjunction joining them is a coördinate conjunction. A sentence containing two or more coördinate clauses, but no dependent clauses, is called a compound sentence.

- 2 Peals of laughter and an occasional shout were heard.
- 3 Men quickly brought a ladder and slid it out over the ice.
- 4 Mustering courage, she dove from the raft.
- 5 We were waiting for orders to advance.
- 6 Getting his feet wet did not give him a cold.

These sentences are not complex, for not one of them contains a dependent clause. They are not compound; not one of them contains coördinate clauses. They are simple. A simple sentence contains but one subject and one predicate. The second example, it is true, contains a compound subject, the third a compound predicate; yet neither *sentence* is compound. The fourth contains a participial phrase, the fifth an infinitive, the sixth a gerund; but though participles, infinitives, and gerunds are verb forms, it remains true that each of these sentences contains but one subject and one predicate.

Which of the following sentences are simple? Which are compound?

1. Wooden legs do not run in families but wooden heads do. 2. Bread is the staff of life, but must it be of wheat? 3. Dolls, dolls' furniture, colored bricks, and other playthings from the tomb of a little Roman girl of the time of Tiberius have come into the possession of the Berlin Museum. 4. The beach, situated in a large, sheltered cove, has a sandy bottom and a gradual slope, making it safe for beginners. 5. His head is buzzing with ideas, but he has not yet learned to put them in order.

(EXERCISE 10)

1 Those who have completed their work may go, but the rest must remain.

2 The wise man can understand the foolish because he has been foolish; but the foolish man cannot comprehend the wise because he has never been wise.

What shall we call these sentences? In each the coördinate conjunction *but* appears. In the first sentence, what precedes the conjunction is complex; what follows it is simple—a subject and a predicate. In the second sentence, what precedes the conjunction is complex and also what follows it. For convenience we call such sentences compound complex.

Which of the following sentences are compound, which complex, and which compound complex? Give reasons.

1. I have sound fists and a sound head, and I shall always be able to earn the bread that I eat. 2. Both read the same Bible and pray to the same God; and each invokes His aid against the other. 3. I think he was the least beautiful dog I have ever met, but I loved him dearly. 4. The first score came when Storer, Yale's quarterback, sprinted twenty-five yards to the goal line. 5. Big bunches of celery took the place of inedible decorations and appealed infinitely more to the artistic souls of the grimy little guests than flowers or ferns would have done. 6. He had the shoes and coat in his possession at the time and told Hayden that he had merely put them on to wear for a little while. 7. If I could save the Union without freeing any slave, I would do so; and if I could do it by freeing all the slaves, I would do it; and if I could do it by freeing some and leaving others alone, I would also do that. 8. Dr. Judd found about five hundred and twenty-five birds eating weed seeds from a single acre of truck land on a Maryland farm, and estimated that they destroyed 46,000 seeds for their breakfast.

EXERCISE 20

Which of the following sentences are simple, which compound, which complex, and which compound complex?

1. If it takes three minutes to boil one egg, how many minutes will it take to boil six? 2. He threw the curtain to the floor and stamped out the flames. 3. It was night and torches were lighted. 4. Birds of the upper air which feed on insects depart early. 5. Drops of rain made rings upon the river's gown, and the current bore them dancing away. 6. She had passed through the public schools, had been graduated from the high school, and had planned to go to the state university; but the death of her uncle, who had brought her up after the death of her parents, made that plan impossible.

AGREEMENT IN NUMBER

Every sentence contains a verb. Every verb must have a subject to go with it; otherwise no statement can be made, no question asked, no command given. Without a noun, or a word or word-group used like a noun, a verb cannot be made to do anything whatever. The verb should agree with its subject in number. If one is singular, the other should be singular; if one is plural, the other should be plural. But sometimes, because we do not see what subject goes with a given verb, or because we do not quite know whether a subject is singular or plural, or because we are careless or indifferent, we fail to make the verb and its subject agree; and sometimes errors of this simple kind become habitual. If one is to be an expert sentence-maker, he must master this simple rule of agreement. Let us study a number of sentences in which the error occurs and see why it occurs.

- 1 We was undecided what to do. (Wrong)
We were undecided what to do. (Right)

Clearly *was* is singular and *we* is plural. Such an error must be due to carelessness, indifference, or gross ignorance.

- 2 The only protection we had were two large trees.
(Wrong)
The only protection we had was two large trees.
(Right)

The subject is *protection*, which does not give the plural idea. Why was the plural *were* used with it? Probably because *trees* is plural. But *trees* is not the subject. A per-

son who will employ the plural of the verb merely because a plural noun is near it has not a very keen mind.

- 3 There was three prizes. (Wrong)
There were three prizes. (Right)

There is not the subject. It is not even a noun. It is merely an introductory word, without meaning. What is the subject? It must be *prizes*, a plural noun. It calls for the plural form of the verb. The subject, remember, does not always precede the verb.

- 4 Neither John nor ^{any} Henry have any complaint to make. (Wrong)
Neither John nor Henry has any complaint to make. (Right)

Here the verb has for its subject two nouns, *John* and *Henry*; but *neither* and *nor* let us know that the two are to be considered separately. Taken separately, each is singular; therefore the singular form of the verb is correct.

- 5 Either the Smith boys or Tom Jones were to blame. (Wrong)
Either the Smith boys or Tom Jones was to blame. (Right)

The words *either* and *or* let us know that the two subjects are to be considered separately. But one of the two is singular, the other plural. The verb cannot agree with both. Therefore it is made to agree with the nearer one. Really, the sentence is elliptical; that is, part is omitted. With the omitted words supplied, the sentence reads thus: *Either the Smith boys were to blame or Tom Jones was to blame.*

- 6 The committee is of the opinion that the report is incomplete and feel that a more exhaustive report should be prepared. (Wrong)

The committee is of the opinion that the report is incomplete and feels that a more exhaustive report should be prepared. (Right)

Committee is a collective noun, like *crowd*, *herd*, *audience*, and *company*. Because it is a collective noun, designating a group, it may take the singular form of the verb. But in the sentence marked Wrong, two verbs are used with *committee* — *is* and *feel*, one the third person singular, the other the third person plural. Both cannot be right; one of the two verbs must be changed.

- 7 Three hundred dollars were contributed. (Wrong)
 Three hundred dollars ~~was~~ contributed. (Right)

Sums of money are treated as singular. If each contribution were precisely a dollar — three hundred contributions in all — the plural form of the verb might be used with the subject; if the contributions were different in amount, the singular form should be used.

- 8 Mrs. Tyler with all the other ladies were present. (Wrong)
 Mrs. Tyler with all the other ladies was present. (Right)

Mrs. Tyler is the subject. The subject is singular; therefore the singular form of the verb is correct. The modifying phrase *with all the other ladies* has nothing to do with the agreement of verb and subject.

- 9 Have either of the boys gone? (Wrong)
 Has either of the boys gone? (Right)

What is the simple subject? Not *boys*, but *either*. *Either* means one or the other of two, not both. It is singular. *Have* is a plural form.

- 10 It don't seem right. (Wrong)
 It doesn't seem right. (Right)

Don't is a contraction of *do not*; *doesn't* is a contraction of *does not*. Evidently it is the contraction which misleads, for one would hardly be tempted to say *It do not seem right*.

11 Was you frightened, Edna? (Wrong)

Were you frightened, Edna? (Right)

The pronoun *you* stands for *Edna*, and *Edna* is singular. Since *was* is singular, why is not the sentence marked Wrong correct? Oddly enough, *you* is always used with *were*, never with *was*. Why this is done, it would take too long to explain.

12 The many opportunities a summer camp offers for a healthy outdoor summer is becoming generally recognized. (Wrong)

The many opportunities a summer camp offers for a healthy outdoor summer are becoming generally recognized. (Right)

The simple subject *opportunities* is used with a verb ten words removed from it. As soon as the two are brought together, it is apparent that a verb in the plural form should be used.

EXERCISE I

Supply the missing verbs in the following. In each sentence point out the simple subject.

1. We — for a long time undecided what to do. 2. The only protection we had — two large trees. 3. There — formerly three prizes. 4. Neither John nor Henry — any complaint to make. 5. Either the Smith boys or Tom Jones — to blame. 6. The committee — of the opinion that the report is incomplete. 7. Three hundred dollars — contributed. 8. Mrs. Tyler with all the other ladies — present. 9. — either of the boys gone? 10. It — seem right. 11. — you frightened, Edna?

12. The many opportunities a summer camp affords for a healthy outdoor summer —— becoming generally recognized.

EXERCISE 2

Study the following forms till you can say them without hesitation:

I was there.
You were there.
He was there.
We were there.
You were there.
They were there.

Was I there?
Were you there?
Was he there?
Were we there?
Were you there?
Were they there?

I wasn't there.
You weren't there.
He wasn't there.
We weren't there.
You weren't there.
They weren't there.

Wasn't I there?
Weren't you there?
Wasn't he there?
Weren't we there?
Weren't you there?
Weren't they there?

I don't know.
You don't know.
He doesn't know.
We don't know.
You don't know.
They don't know.

Don't I know?
Don't you know?
Doesn't he know?
Don't we know?
Don't you know?
Don't they know?

EXERCISE 3

Supply verbs in the following sentences:

1. Ten yards of flannel (was, were) required.
2. (Were, was) you present?
3. The company (feel, feels) that your claim is unreasonable and (are, is) unwilling to make the reduction you have requested.
4. Mr. Tolles, not to mention others, (was, were) invited to attend.
5. (Has, have) either of you obtained a position?
6. (Wasn't, weren't) you angry, Tim?
7. Every one of the letters (were, was) rewritten.
8. The timer announced that only four minutes (were, was) left.
9. A tract of sixty acres (has

been, have been) purchased. 10. It is clear that neither Acts of Congress nor the Constitution of the United States (have been, has been) able to make all men equal in wealth any more than in health, weight, or stature, in brains or muscle, piety or morals, character or worth. 11. A large part of the correspondence (were, was) letters of complaint. 12. Three-fourths of the excavation (was, were) completed by June.

EXERCISE 4

Keeping agreement in mind, criticize these sentences:

1. Your committee feels that ^{it is} they are fortunate in being able to announce that all arrangements for the coming celebration have been made. 2. Lochnanar is deep in snow, and all the little hills around are black and white; but the snow-wreaths ^{could} be seen shriveling, and there is over six feet of water in the river where there ^{are} usually but three. 3. The plant is of modern construction and comprises eight well-equipped buildings on an area of 73,000 square feet of land, besides which the Company owns an additional 208,000 square feet which ^{are} available for expansion. 4. Will you please tell me whether the list of books which you give your classes for home reading ^{are} published, and if so, by what firm? 5. School now begins at 8:30 instead of 9:00 o'clock, ninety minutes ^{are} allowed for lunch where formerly there was eighty, and school closes at 3:50. 6. An analysis of the financial exhibits reveals ^{net} tangible assets of \$2,465,000. 7. Some lady bookkeepers comes to the store so late and goes home so early that they hardly allow themselves enough time downtown to go out and eat lunch at all. 8. The large stock of brooms which the students had made ^{were} destroyed. 9. A study of battery service statistics show ^{that} both dry and wet batteries rarely last longer than two years. 10. On this chassis ^{are} mounted bodies that are the last word in modern coach work. 11. The constant jarring to which the battery is subjected and the consequent deterioration in efficiency from this cause ^{is} guarded against. 12. There's ^{two} who haven't had any ice cream. 13. Mr. Orr owns one of the few ranches in that section that ^{has} changed hands. 14. There's ^{some} who are still waiting. 15. Every winter a fleet of floating palaces ^{are} to be found anchored here.

EXERCISE 5

Some of the following sentences are correct, so far as agreement of verb with subject is concerned. Others are incorrect, and still others are debatable. Study them.

1. About twenty per cent of the timber was good. 2. The United States ^{are} no longer at war. 3. There ^{is} no end of things to be done. 4. A majority ^{were} in favor of remaining. 5. The committee ^{was} report that an agreement has been reached. 6. Ten minutes ^{were} devoted to silent study. 7. The crowd was restless. 8. Neither trains nor boat ^{were} on time. 9. Every one of my fingers are thumbs. 10. The Burlington organization have developed the highest degree of accuracy consistent with commercial manufacture, through its policy of training and developing its employees for the particular work for which they seem best fitted. 11. Each of his sentences contain^s an important thought. 12. He said that at one time there was fifteen feet of water rushing through the yard.

EXERCISE 6

Pronouns and pronominal adjectives agree with their antecedents just as do verbs and their subjects. If the antecedent is singular, the pronoun should be singular; if the antecedent is plural, the pronoun should be plural. This arrangement is so simple that errors in number agreement are not common except in a few cases where a little thought is necessary to determine what is the antecedent of a given pronoun, or whether an easily discovered antecedent is singular or plural. Here are examples:

- 1 Has anyone forgotten to sign their name? (Wrong)
Has anyone forgotten to sign his name? (Right)

One is singular, and so is *anyone*; but the pronominal adjective *their* is plural. Therefore *his*, not *their*, is correct. *Anyone* belongs to a small group of indefinite pronouns,

as they are called, which often are used with pronominal adjectives. In this group are found *some one*, *no one*, *every one*, *none* (a contraction of *no* and *one*), *anybody*, *somebody*, *nobody*, *everybody*. All are singular; therefore pronominals used with them should be singular.

- 2 Each of the men wore their overcoats. (Wrong)
Each of the men wore his overcoat. (Right)

Each is singular; it picks out the men individually. Therefore *his*, which is singular, not *theirs*, which is plural, should be used with *each*.

- 3 Neither Egbert nor Joe failed to do their duty. (Wrong)
Neither Egbert nor Joe failed to do his duty. (Right)

Neither and *nor*, like *each*, pick out individuals. Therefore *his* is correct. *Either* and *or*, like *neither* and *nor*, sometimes cause trouble in the agreement of pronominals and antecedents.

Which of the words in the parenthesis is correct? Why?

1. Let everybody help, (himself, themselves). 2. Will somebody lend me (his, their) knife? 3. Each in turn, as (their, his) name is read, will please come forward. 4. Has anybody finished (their, his) task? 5. Let every boy get (his, their) work done as early as possible.

Thurs EXERCISE 7

Supply the proper pronominal. Make sure that it agrees with its antecedent in number.

1. Many a man would have lost his head under similar conditions. 2. Either Elmer or Egbert, I have forgotten which, broke his arm. 3. None seemed sure that his examples were correct. 4. Everybody applauded with all his might. 5. Each

thought that ~~he~~ deserved the reward. 6. If John or Alfred is late, ~~he~~ must pay the penalty. 7. One never knows what fate may throw in ~~his~~ path.

EXERCISE 8

Criticize the following, keeping in mind pronoun and antecedent agreement:

1. A great many people are buying, as property is increasing in value, and one can buy and live in a place a year or two and then sell it for more than they paid for it. 2. What a serious handicap to anybody, no matter what their life work may be, is a fickle memory. 3. If each member will pay their dues promptly, the treasurer will be greatly aided. 4. I usually form an opinion of a person just as soon as I hear them talk. 5. Why not give a friend or relative a rare treat by sending them our magazine for a year? 6. Has anybody got their skates with them? 7. As one approaches, they notice first of all the well-kept lawn and the oak tree. 8. If one loses fear of the water, they soon learn to swim. 9. This company does all its business under the non-forfeiture laws of Massachusetts, and they have paid dividends on all paid-up policies as low as \$25.00. 10. The crowd was getting angrier every minute and soon they began to pillage and destroy.

EXERCISE 9

Adjectives and the nouns which they modify should agree in number. This applies, of course, only to the few adjectives which express number. Errors in agreement between adjectives and nouns are not, therefore, common.

- 1 Do you like these kind? (Wrong)
- Do you like this kind? (Right)

Kind is singular; its plural form is *kinds*. Therefore to use *kind* with the plural *these* is inconsistent. *Sort* and *variety*, like *kind*, have plural forms; hence *these sort*, and *those variety*, are incorrect expressions.

2 We were within three mile of town. (Wrong)

We were within three miles of town. (Right)

The error in agreement is immediately evident. But here are special usages which call for attention: It is correct to say *a ten-foot pole*, *a three-mile hike*, *a two-quart measure*, *a ten-gallon tank*. Similarly it is correct to say *a ten days' walk*, *a three weeks' camping trip*, *a two nights' engagement*, *a two hours' performance*, though the singular forms *day*, *week*, *night*, and *hour* are permissible. Some writers would omit the apostrophe after *days*, *weeks*, *nights*, and *hours*.

Give a three-minute talk on number agreement of adjectives and nouns. Stand near the blackboard and illustrate by means of sentences, either those you have just studied or others of your own inventing.

GRAMMATICAL RELATIONSHIP

The relationship of certain pronouns to the verb is revealed through their case forms. *I, he, she, they*, and *who* are nominative forms, never correctly used as objects. *Me, him, her, them*, and *whom* are objective forms, never correctly used as subjects of finite verbs. Through carelessness or through ignorance, however, the case forms are incorrectly used. Rarely does an error of this kind cloud the meaning for more than an instant; even if the wrong form has been employed, the reader is quick to see how the pronoun is related to the verb. The sentence is understood, just as one understands perfectly the sentence *Them ain't hers*; but the sentence cannot be called good.

Wrong

- 1 Him and I did it.
- 2 It's me.
- 3 Was it them?
- 4 Who are you going to ask?
- 5 Whom did you say came?

Right

- He and I did it.
- It's I.
- Was it they?
- Whom are you going to ask?
- Who did you say came?

In the first sentence, *him* is in the objective case; it should not be used as the subject of the verb. Gross errors of this kind are made by uneducated people only. The second and third sentences illustrate an error that is very common. The verb *to be*, to which *is* and *was* belong, is what is called a "copulative." It may take a predicate nominative, but it cannot take an object. In the fourth sentence, *Whom* is correct, for the pronoun is the object of *to ask*. *Who* is correctly used in the fifth, for it is the subject of *came*.

*Wrong**Right*

- | | |
|---|--|
| 5 The man who we saw is the President. | The man whom we saw is the President. |
| 6 She cautioned Cyril and I about whispering. | She cautioned Cyril and me about whispering. |
| 7 Let's you and I go. | Let's you and me go. |

In the fifth sentence *whom* is correct; it is the object of the verb *saw*. In the sixth, *me* is correct, for it is the object of *cautioned*. In the seventh sentence, *Let's* is a contraction of *Let us*. The pronouns following the contraction are in apposition with *us*. Because *us* is in the objective case, the two pronouns should be.

EXERCISE 1

Choose between the two forms in parenthesis and defend your choice.

1. Is it (I, me) (who, whom) you wish? 2. I know (who, whom) you can get to do it. 3. It takes (he, him) and (me, I) to do the trick. 4. (Who, whom) have I the honor of addressing? 5. (Who, whom) do you wish to see? 6. (Who, whom) did you say he called? 7. Boys who never attended high school are doing this work as well as (me, I). 8. The boy, (who, whom) you see was thoroughly frightened, began to cry. 9. The boy, (whom, who) we all pitied, began to falter. 10. Others have made the same mistake as (I, me). 11. I know it was (them, they). 12. The clerk (who, whom) you wish to see is not in. 13. If I were (him, he), I'd sell the dog. 14. Let's see who'll finish first, you or (me, I). 15. That's (him, he)! 16. You should have seen (he, him) and (me, I) trying to start the car.

EXERCISE 2

The objective form does not always indicate that the pronoun is the object of a verb; it may indicate that the pronoun is the object of a preposition.

Wrong

Right

- | | |
|---|--|
| 1 She gave the flowers to her
and I. | She gave the flowers to her
and me. |
| 2 Who did you go with? | Whom did you go with? |

No one would think of saying *She gave the flowers to I*. Is it not therefore strange that we hear so often, when listening to uneducated people, such expressions as *to her and I; to him and I!* In the second sentence, *whom* is the object of *with*. The error occurs, presumably, because the preposition is so far removed from the pronoun it governs.

Choose between the forms in parenthesis and justify your choice.

1. They waited for my chum and (I, me). 2. Not very good taste is shown by those who, so soon after the President's death, have engaged in discussion of (who, whom) shall be his successor. 3. (Who, whom) does this belong to? 4. The man of (who, whom) I was speaking was slightly deaf. 5. Between you and (I, me), he is no wiser than he looks. 6. It fell to John and (I, me) to get dinner. 7. For you and (me, I) this may be delightful, but not for (them, they). 8. It is for you and (she, her) to decide, not (I, me).

EXERCISE 3

Choose between the words in parenthesis and defend your choice.

1. He told Tom and (I, me) all about it. 2. Near this river a man lived by himself (who, whom) nobody knew much about. 3. With Mary and (her, she) to provide fun, we shall do famously. 4. One day some friends and (me, I) went berrying. 5. Guess (who, whom) I saw yesterday. 6. My sister, who was smaller than (I, me), began to whimper. 7. (Who, whom) think ye that I am? 8. We will ask (whoever, whomever) comes along to direct us.

EXERCISE 4

A pronoun never names anything directly; it merely stands for or refers to something. In the sentence *He is happy*, the pronoun stands for, without naming, the person concerning whom the statement is made. In the sentence *The man whom you saw is my uncle*, the pronoun *whom* refers to the noun *man*; it names nothing. A pronoun, even though but a word of two letters, may spoil a sentence containing a hundred words, if the reader cannot tell precisely what the pronoun stands for or to what it refers.

Meaning clouded

- 1 At Paignton, in Devon, a gigantic plum pudding is distributed to the poor, which in 1897 weighed 250 pounds.

Meaning clear

At Paignton, in Devon, a gigantic plum pudding is distributed to the poor. In 1897 the pudding weighed 250 pounds.

Because the pronoun *which* might refer either to *pudding* or to *the poor*, the meaning is in doubt. At least we may say that the sentence has a comic suggestion which its author did not intend.

Meaning clouded

- 2 Ours is a rapidly growing city. Our building permits last year were \$2,700,000, and they were practically all taken as fast as built.

Meaning clear

Ours is a rapidly growing city. Our building permits last year were \$2,700,000, and the houses were practically all taken as fast as built.

They must have an antecedent. Where is it? The only plural noun is *permits*; but of course the permits were not "taken as fast as built." In the revised sentence the

offending pronoun disappears, its place being taken by the noun *houses*.

Vague reference

- 3 In Dickens's *A Tale of Two Cities* he tells the story of a man confined for years in a prison.

Clear reference

In *A Tale of Two Cities*, Dickens tells the story of a man confined for years in a prison.

He refers to Dickens. But the word *Dickens* does not appear in the sentence, except in the possessive form *Dickens's*. The reference is therefore vague.

Vague reference

- 4 As the trout came nearer, it went deeper into the lake; and as it was not very deep there, I pulled on the line steadily.

Clear reference

As the trout came nearer, it went deeper into the lake; and as the water was not very deep there, I pulled on the line steadily.

In this fourth sentence the pronoun *it* occurs twice, once referring to the trout and once to the water. While the meaning is clouded but for an instant, the sentence cannot be called good.

Vague reference

- 5 A funny thing happened yesterday. This man, so the paper says, was entering a Chinese laundry when a gust of wind whipped his laundry ticket out of his hand, and the last he saw of it, it was sailing over the top of a building.

Clear reference

A funny thing happened yesterday. A man, so the paper says, was entering a Chinese laundry when a gust of wind whipped his laundry ticket out of his hand, and the last he saw of it, it was sailing over the top of a building.

The pronominal adjective *this* is properly used to point out what is at hand, or to refer to what has already been mentioned. Because the man who lost his laundry ticket

is not present, and because he has not been previously mentioned, *this* is inappropriate.

Keeping pronominal reference in mind, try to improve these sentences:

1. Mr. Brown said to Mr. Smith that he should apologize.
2. After what seemed an age, a sailboat came along and picked him up; but they took him to a distant port to which they were going.
3. Do not let your pet eat anything that is not wholesome, for they must have good food as well as we.
4. Always respect school property, and also the teachers of it (school).
5. A book I have enjoyed recently is entitled *Right of Way*. It takes place in Canada.
6. If something of interest has happened in your class, send it to the editors of the school paper.
7. A lady keeping a first-class boarding school, requiring a piano, is desirous of receiving a daughter of the above in exchange for the same.
8. I found a box of popcorn behind the pantry door, which we had opened the Sunday before.
9. Jerry wore a muffler round his neck, which reached to his knees.
10. Mr. Lorry's wig was flattened down on his head, which looked like spun glass.

EXERCISE 5

Reference vague

- 1 The little immigrant girl first saw her much-longed-for country carried in her father's arms.

Better

The little immigrant girl first saw her much-longed-for country while she was being carried in her father's arms.

If words were human and could speak, we might imagine *carried*, in the sentence marked "Reference vague," saying to the one who wrote the sentence, "See here! To whom do I belong, to *girl* or *country*? You know that, being but a participle, I must be unmistakably attached to some word. You have placed me very close to *country*, but did you not intend that I should go with *girl*?"

Reference vague

- 2 Looking up the river, a paper-mill can be seen.

Better

- Looking up the river, one can see a paper-mill.

What does *looking* modify? It seems to modify *paper-mill*; but it is not the paper-mill that does the looking.

Reference vague

- 3 After promising to be very careful and never to use the whip, the farmer let Jim take the horse.

Better

- After Jim had promised to be careful and never to use the whip, the farmer let him take the horse.

Carried, in the first sentence, and *Looking* in the second sentence are participles. A participle, remember, is a verb form, usually ending in *-ing* or *-ed*, and commonly employed like an adjective. Not all verb forms in *-ing* are participles. In the sentence *By following the path, you will reach the river*, the word *following* is a gerund. Gerunds, like participles, are sometimes carelessly used in such a way that the reader does not see to what they refer. In the third sentence, the gerund *promising* wavers between *farmer* and *Jim*.

Reconstruct these sentences. Note carefully all participles and gerunds.

1. Gracefully leaping from branch to branch, we could see a gray squirrel.
2. Lost, Friday afternoon, a diamond and ruby ring walking up Tremont St. from West to Boylston.
3. Stopping frequently to look in at shop windows and occasionally to purchase a trifle, the baby in the nursemaid's arms grew restless and finally began to cry.
4. Books may be obtained from the librarian, calling after school.
5. The lawn should be mowed once a week, taking care never to mow it when the sun is hot enough to scorch.
6. Now, ladies and gentlemen, the question is asked you in all sincerity, expecting it to be answered with equal frankness.
7. Having completed our shopping, the car whirled us home.
8. Thus far August has been a wonderful month, having rained but once.

9. Being impervious to water, heat, and frost, which affect battery efficiency, the maximum life is insured. 10. Being a participle, you know that the word must modify something.

EXERCISE 6

Homeward the plowman plods his weary way.
The plowman *homeward* plods his weary way.
The plowman plods *homeward* his weary way.
The plowman plods his weary way *homeward*.

Thus may the position of a modifier be shifted without changing the meaning of a sentence. Rewrite the sentence and make *weary* modify *plowman*. In how many different places can you put the word?

EXERCISE 7

Earnestly entreat her to see me *once more*.

Is this sentence clear? Should *once more* be taken with *entreat* or with *to see me*? Where else in the sentence might *once more* be placed?

It is hard for boys to obey rules *always*.

It is *always* hard for boys to obey rules.

Are these sentences identical in meaning? It makes a difference, then, where a modifier is placed. If you wish sentences to convey messages accurately and swiftly, keep related words together. Avoid separating the subject from the predicate verb. So place each modifier that there can be no doubt as to what it modifies.

Show that, because of the position of the italicized words, the following sentences are not unmistakably clear. Improve the sentences.

1. Customers are requested to report any inattention on the part of our clerks *to the floor manager*. 2. Miss Mary Rose, a nurse and companion to Mrs. Arthur Burbank, was found cold in death at the foot of the cellar stairs at 5:45 yesterday afternoon with her neck broken *by Mrs. Burbank*. 3. Wherever the Giant came, all fell before him; but the Dwarf had like to have been killed *more than once*. 4. Please show me a *plain* gentleman's handkerchief. 5. *Both* the novels of Dickens and Scott are found in my library. 6. So putting his pipe into his mouth, *which he had just lighted*, he ordered Trim to read on. 7. He gave my uncle the tickets, *who thanked him kindly*. 8. I enclose some stories which I have recently written *for your criticism*. 9. He peeked into the room where Jim and Doris sat *through an open window*. 10. I asked the doctor if he could not help my father *in a childish way*. 11. By that time I was content to eat the cake my mother had made *without a grumble*. 12. Goliath tried to kill David *twice*. 13. Many people go on Sunday afternoon to Bushnell park to feed the goldfish *with their children*.

EXERCISE 8

Improve these sentences by shifting the position of the italicized words and making whatever other changes may be necessary:

1. They *almost* seem able to fly. 2. This had *only* been done a few times. 3. They can *practically* raise everything they need. 4. There are *probably* lonely exceptions, but in general it must be true that those who possess skill have paid for it. 5. They *neither* have complained openly, nor shown in any way that they were discontented. 6. The tongue *not only* is difficult to manage while speaking but also while eating. 7. Here is a good chance to *perhaps* make a fortune. 8. They think that if a very large limb of a tree crashes down during a heavy wind, *soon after* a man will die. 9. We must try to *somehow or other* get word to him. 10. Cut a piece of tin and fasten it into the slit you have made *with glue*. 11. Jack, after a heroic struggle against the wind, climbed a large tree with the aid of a pair of skate straps *that stood near a small pond*.

THE TROUBLESOME VERB

I *Errors in Tense*

- 1 So we *give* him a dime and off he went. (Wrong)
So we *gave* him a dime and off he went. (Right)

The principal parts of the verb *to give* are *give, gave, given*. The error, therefore, consists in using the present tense form when the past tense is needed.

- 2 *Did you receive* your report card yet? (Wrong)
Have you received your report card yet? (Right)

Did receive is a past tense form. Because the sentence includes the word *yet*, we know that the author, in using *did receive*, had in mind completed action, which is expressed by the present perfect tense. The error, then, consists in using the past tense when the meaning calls for the present perfect.

- 3 I *was sitting* on the curb over an hour when suddenly all the people began to shout. (Wrong)
I *had been sitting* on the curb over an hour when suddenly all the people began to shout. (Right)

Was sitting is a past tense form. The meaning calls for the past perfect tense, which expresses action completed in past time.

- 4 Then it *begun* to rain. (Wrong)
Then it *began* to rain. (Right)

The principal parts of the verb *to begin* are *begin, began, begun*. *Begun*, then, is not the past tense form but the past participle.

- 5 He *must have forgot* all about it. (Wrong)
 He *must have forgotten* all about it. (Right)

The verb phrase *must have forgotten* is made up of the auxiliary verbs *must* and *have* and the past participle *forgotten*. The error, therefore, consists in the substitution of the past tense form for the past participle.

- 6 Father *being called away*, I was left alone in the store all day. (Wrong)
 Father *having been called away*, I was left alone in the store all day. (Right)

Being called is a present participle, *having been called* is a perfect participle. The sense requires a participle expressing completed action.

- 7 I just *started* to write when the bell rang. (Wrong)
 I *had just started* to write when the bell rang. (Right)

Probably the error is due merely to the dropping out of the auxiliary verb *had*. We use the contraction *I'd* for *I had*. But those who gain their English largely through hearing it spoken may fail to catch the sound of *'d* and so fall into error.

- 8 Somebody *must of taken it*. (Wrong)
 Somebody *must have taken it*. (Right)

In rapid speech we sometimes "clip" the *have*, so that *must have* becomes *must 've*, and from this the uneducated person makes *must of*. However the error arises, we know that *of* is not the equivalent of *have*. One is a preposition and the other a verb.

- 9 If I *had have known*, I shouldn't have done it. (Wrong)

If I *had known*, I shouldn't have done it. (Right)

Since *have* performs no useful service, it should be omitted.

- 10 You *had ought* to see him. (Wrong)
 You *ought* to see him. (Right)

The *had* performs no useful service; therefore it should be omitted. The same would be true of the sentence *You had ought to have seen him*, which should be changed to read *You ought to have seen him*, or, *You should have seen him*. The idea of time is cared for by the infinitive.

EXERCISE I

Imagine you are an instructor seeking to help a boy or girl—let us say a foreigner struggling with English—who is the author of the following sentences. Point out the errors; show why they are errors. Do whatever you think a teacher should do to keep the boy or girl from habitually making such simple mistakes.

1. The next time he ^{did} ~~done~~ the same thing.
2. You could of ^{have} ~~heard~~ him a mile.
3. As I ~~was entering~~ the train, I remembered that I didn't tell Ruth I should not be back till the next day.
4. When Gillette noticed the face of the man he rescued, he turned pale.
5. I enjoyed the New York trip hugely, for I was ^{never} ~~not~~ in the city before.
6. I see Mr. Pike at the theater yesterday.
7. Late again! How many times ~~did I tell you~~ that you must begin work at seven!
8. Then he ^{ran} ~~run~~ for water.
9. He ^{may} ~~may have~~ stole it.
10. The postmaster being notified of our new address, we boarded the train.
11. If you had ^{looked} ~~have looked~~, you could have seen us.
12. You better be going.
13. I paid ten dollars in fines already, and the year is but half gone.
14. What! did you pick ^{three} ~~three~~ quarts of berries already?

EXERCISE 2

Study the following table till, if the present tense of any verb is given, you can supply the past, the present perfect, and the past perfect tense forms:

| <i>Present</i> | <i>Past</i> | <i>Present Perfect</i> | <i>Past Perfect</i> |
|----------------|-------------|------------------------|---------------------|
| am | was | have been | had been |
| break | broke | have broken | had broken |
| come | came | have come | had come |
| do | did | have done | had done |
| drink | drank | have drunk | had drunk |
| drown | drowned | have drowned | had drowned |
| eat | ate | have eaten | had eaten |
| fly | flew | have flown | had flown |
| freeze | froze | have frozen | had frozen |
| go | went | have gone | had gone |
| hide | hid | have hidden | had hidden |
| lay | laid | have laid | had laid |
| lie | lay | have lain | had lain |
| ride | rode | have ridden | had ridden |
| run | ran | have run | had run |
| see | saw | have seen | had seen |
| set | set | have set | had set |
| spring | sprang | have sprung | had sprung |
| steal | stole | have stolen | had stolen |
| swear | swore | have sworn | had sworn |
| write | wrote | have written | had written |

II Errors in Mood

- 1 *Be* you tired? I *be*. (Wrong)
Are you tired? I *am*. (Right)

This error may be defined as the substitution of a subjunctive form for the indicative. Even though you do not understand what the word subjunctive means, break the habit, if you have the habit, of saying *Be* you? and *I be*. It is too gross an error for a high school pupil to make.

- 2 I wish I *was* home. (Wrong)
 I wish I *were* home. (Right)

Was is a past tense form of the indicative. *Were* is a subjunctive form; it does not express past time. The

subjunctive is used with *wish* to express a condition contrary to fact.

3 If I *was* home, I should go straight to the pantry.

(Wrong)

If I *were* home, I should go straight to the pantry.

(Right)

The past tense of the indicative should be used to express a simple condition in past time. It is correctly used in this sentence: *If I was home, I have forgotten all about it.* When one writes *If I were home*, we know that he is not at home, but is simply imagining himself there. Perhaps this table will prove helpful:

| Indicative forms expressing
past time | | Subjunctive forms expressing
condition contrary to fact | |
|--|--------------|--|--------------|
| if I was | if we were | if I were | if we were |
| if you were | if you were | if you were | if you were |
| if he was | if they were | if he were | if they were |

Notice that except for the first and third person singular the indicative and subjunctive are alike. Apparently the only thing one must remember, when hesitating between *if I was* and *if I were*, or *if he was* and *if he were*, is that *was* expresses past time.

EXERCISE 3

Make complete sentences beginning with the following words:

If I was —

If you were —

If she was —

If Mr. Brown were —

If it were —

If he were —

I wish I —

He writes that he wishes she —

If it was —

Don't you wish I —

If Mr. Brown was —

I should go if I —

EXERCISE 4

Supply *was* or *were*, whichever is correct. Give a reason for your choice.

1. If it — pleasant, we could go tramping. 2. If he — you, he would consent. 3. — father willing; I would let you have it. 4. If he — willing, he would let you know. 5. If Tom — innocent, why did he remain silent? 6. Would Tom remain silent if he — innocent? 7. Don't you wish it — Saturday? 8. — I rich, you should have diamonds. 9. If this exercise — easier, I should like it better. 10. If he — in town last night, he stayed at the Allyn House. 11. If the train — on time, John is now near Boston. 12. They act as if they — completely discouraged. 13. In case you — invited, would you accept?

III *Can and May*

Can I take your pencil a minute? (Wrong)

May I take your pencil a minute? (Right)

The error consists in using the wrong auxiliary verb. *May* conveys the idea of permission or possibility. *Can* conveys the idea of ability. Here are sentences in which the two verbs are correctly used:

He *may* come, but I fear he will not. (Possibility expressed)

You *may* have this dog; I'll give him to you. (Permission expressed)

They *can* do it if they really try. (Ability expressed)

"Can I have a cooky?" the child asks, when he means
 "May I have a cooky?" It is a child's error.

EXERCISE 5

Explain the change in meaning according as *may* or *can* is used.

1. You —— tell him the correct answer.
2. —— I help you?
3. —— we trust you to attend to it?
4. I —— come tomorrow.
5. —— we whisper?
6. —— we go by way of Detroit?

Invent five sentences in which *may* is used and five in which *can* is used.

IV *Shall and Will*

To give and explain fully the rules governing all possible uses of *shall* and *will* would take many pages and might prove but confusing. It will be best to confine attention to cases where errors are most likely to occur.

Rule I To express simple futurity in a declarative sentence use *shall* with the first person and *will* with the second and third.

I shall be twenty tomorrow.

We shall be here three days.

He will be sixteen tomorrow.

You will enjoy meeting him.

Tomorrow will be Thursday.

The stars will shine if it clears.

These sentences make statements about the future. In each case *shall* or *will* expresses merely futurity. The common error consists in using *will* with the first person.

Rule II To express volition on the part of the speaker, use, in a declarative sentence, *will* with the first person and *shall* with the second and third.

I will do it for you. (The speaker promises.)

You shall pay if I can make you. (The speaker threatens.)

He shall pay if we can make him. (The speaker expresses determination, or he threatens.)

We will gladly help. (The speaker expresses willingness.)

When one promises or threatens, or expresses determination, he uses his will. Volition is but a convenient term covering all acts of the will. In the sentences which serve as examples, the idea of volition is plainly evident. Notice that in all cases Rule II is followed.

EXERCISE 6

Explain why the following are incorrect:

1. If you take my purse, I will be penniless.
2. I will become of age next year.
3. If you drive so recklessly, we will all be thrown out.
4. We will be pleased to receive your orders.
5. We will have rain tonight, I think.
6. I will surely starve if dinner is not ready soon.

EXERCISE 7

Show that the meaning depends on whether *shall* or *will* is used.

1. It will be years before I — see you again.
2. The life guards — accept no reward.
3. You — suffer for this.
4. There — be no loud talking.
5. I — contribute a dollar.

Rule III In indirect discourse, when hesitating between *shall* and *will*, use whichever one was used by the person whose words or thoughts are reported.

Direct discourse

He says, "I will do it."
I reply, "You shall have it."
He says, "I shall be there too."

Indirect discourse

He says that he will do it.
I reply that you shall have it.
He says that he shall be there too.

Notice that the *shall* and *will* of direct discourse, where the actual words spoken are given and are set off by quotation marks, are retained in indirect discourse, where merely the substance of what has been said is reported.

Rule IV In asking questions, use *shall* with the first person always. With the second and the third person, use *shall* when *shall* is expected in the answer and *will* when *will* is expected in the answer.

Here are sentences in which the working of this rule is illustrated:

Shall you be at home? (Expecting *shall* in the answer)

Will you be at home? (Expecting *will* in the answer)

To ask such a question as *Will I find you at home?* would be absurd, for the person asking the question is the only one who decides what is his will.

EXERCISE 8

The words in parenthesis are those used by the one whose words are reported in the sentence following the parenthesis. Supply *shall* or *will*, whichever is correct.

1. (I will go.) He says that he will go. 2. (I shall go.) He says he shall go. 3. (We shall have rain tonight.) He thinks we shall have rain tonight. 4. (I shall be surprised if it does not rain.) He says that he shall be surprised if it does not rain.

EXERCISE 9

Supply *shall* or *will* and justify your choice.

1. We shall have a good time, I think. 2. When I asked, "Will you be at home this evening?" he replied, "I shall be." 3. How shall we know which road to take? 4. I think we shall be admitted. 5. When I asked, "Will you be at home this evening?" he replied, "I cannot promise." 6. Mr. Brown informs me that he will be unable to attend. 7. I presume I will not reach home before ten. 8. I am determined that I will go. 9. I shall not care if no one comes. 10. Will we take a longer lesson for tomorrow?

EXERCISE 10

Show that the meaning depends on whether *shall* or *will* is used.

1. ~~Will~~ you take me with you? 2. What ~~will~~ they say?
3. Who ~~will~~ say that we are afraid? 4. ~~Will~~ you consent to his remaining?
5. ~~Will~~ life-guards accept rewards?

EXERCISE 11

Show that the following are incorrect:

1. Will we be admitted without tickets? 2. What will I do if it rains?
3. Will you be twelve tomorrow? 4. Will you be glad when recess comes?
5. Will I need boots? 6. Will you be discouraged if you fail?

IV *Should and Would*

If the rules for *shall* and *will* have been mastered, *should* and *would* are not likely to give trouble, for in general *should* corresponds to *shall* and *would* to *will*. (Notice that *shall* and *should* begin with the same letter.) To avoid confusion which might result from an attempt to explain every possible use of *should* and *would*, we will confine attention to the two cases where errors are most likely to occur.

I will and *we will* express volition — willingness, determination, etc. When we do not wish to express the idea of volition, we use *I shall* and *we shall*. In the same way *I should* and *we should* are used when we wish to exclude the idea of volition. *Should* corresponds to *shall*, and *shall* with the first person excludes the idea of volition. If this one thing is remembered, few errors will be made; for

fortunately *should* with the second and third person is generally used correctly. The following rule, then, seems a safe one to follow:

Rule I If hesitating between *I should* and *I would*, or between *we should* and *we would*, remember that *should* corresponds to *shall*, and that *shall* with the first person excludes the idea of volition.

Right

I should perish if you did not feed me.

We should be frightened if the dogs barked.

I should be glad to have you take dinner with us.

Wrong

I would perish if you did not feed me.

We would be frightened if the dogs barked.

I would be glad to have you take dinner with us.

Should is correctly used in these sentences, for the idea of volition is not present. The speaker does not promise nor express willingness or determination.

Rule II In indirect discourse, when hesitating between *should* and *would*, remember that *should* corresponds to *shall*.

In our study of *shall* and *will*, we learned that in indirect discourse, when hesitating between *shall* and *will*, we employ whichever one was used by the person whose words are reported. Notice these sentences, particularly the third and fourth:

Direct discourse

He says, "I will do it."

He says, "I shall do it."

He said, "I will do it."

He said, "I shall do it."

Indirect discourse

He says he will do it.

He says he shall do it.

He said he would do it.

He said he should do it.

When the verb of saying is in the past tense, the *shall* of direct discourse becomes *should* in indirect discourse. The

common error consists in substituting *would* for *should*. It will not happen if Rule II is followed.

EXERCISE 12

Supply *should* or *would*, whichever is correct.

1. I ~~would~~ like to speak to Ellen.
2. ~~would~~ you like to go motor-ing?
3. Had it not been for the snow, I ~~should~~ have reached school on time.
4. Although the experience was pleasant, I ~~would~~ not like to repeat it.
5. I ~~should~~ not be surprised if it snowed.
6. If the car ~~should~~ tip over, we ~~would~~ all be hurt, I fear.
7. ~~would~~ we find you at home if we called at eight?
8. I ~~would~~ have remained, had I known you were coming.
9. If I knew where they were, I ~~would~~ tell you.
10. If I were you, I ~~would~~ not go too near that dog.
11. I ~~would~~ rather not tell all that I know.

EXERCISE 13

Supply *should* or *would*. Notice that in each case the clause which calls for *should* or *would* is preceded by a clause containing *said* or some similar verb. That is, the sentences are in indirect discourse.

1. He said he ~~would~~ be twenty in June.
2. I replied that they ~~would~~ find the right-hand road out of repair.
3. My clerk wrote at once, saying that we ~~would~~ be obliged to cancel the order.
4. We all thought we ~~would~~ never see land again.
5. The papers reported that the robbers ~~would~~ surely be captured.
6. They said that if the fog lifted we ~~would~~ reach port by nine.

EXERCISE 14

Here are sentences containing verb errors of many kinds. Explain why they are errors. In doing this task, imagine that you are trying to help an ambitious clerk whose poor command of English is a bar to his promotion.

1. We are determined that our stock of pianos will be disposed of. 2. We will be glad to receive your business. 3. This is what merchants done before the war. 4. She sent the clerk home and forbid him to appear again in that suit of clothes. 5. He said he could not go to lunch because his partner did not show up yet.

1. Have either of the trucks returned yet? 2. I ask myself, "Will I be successful in life?" 3. When we were there about a month, business began to pick up. 4. I had wrote him about it three times. 5. If you do not help us, we will be forced into bankruptcy.

1. We would like to give you the discount, but the margin of profit is too narrow. 2. If we had have known that the goods were damaged, we should not have shipped them. 3. What you got in your hand? 4. Come here, Sally; I got something to tell you. 5. I can't come, for I didn't have my dinner yet.

1. I was surprised that he remembered me, for he didn't see me in ten years. 2. I see now that I hadn't ought to of done it. 3. If I wasn't going to college, I wouldn't be so particular about my English. 4. Will we be asked questions about *shall* and *will*? 5. I just started to close the store when in came a customer.

1. He said you was going to join our force. 2. I done that lesson yesterday. 3. We will be pleased to have you improve your English. 4. He said he wished I brought the boys with me. 5. I would think this one would be better.

1. If I was you, I'd try to sell it. 2. She must of forgotten the hour. 3. I thought I would die of fright. 4. In order that we might realize our ambition, we have reduced the price on all used pianos. 5. What will I do if he does not come! 6. Would you think he would make such mistakes in his English?

GERUNDS, PARTICIPLES, AND INFINITIVES

Attention has already been called, though incidentally, to certain verb forms which, without losing all of their verb properties, serve as other parts of speech. They aid greatly in swift, easy expression; we could not well get along without them. A little additional study may serve to deepen our appreciation of the part they play, and may lead to increased skill in sentence construction.

EXERCISE I

From nearly every verb a noun may be formed by adding *-ing*. Thus from *choose* may be formed *choosing*, and from *go* may be formed *going*, words used in nearly all ways that any noun can be employed. Many words thus formed are so common that it is well to think of them merely as nouns and call them nouns. Only when they show clearly their double nature, is it well to call them gerunds.

- | | |
|--|---|
| 1 <i>Finding</i> a suitable present
for Mother was difficult. | 4 Harry's <i>coming</i> so promptly
saved the day. |
| 2 We enjoyed <i>watching</i> the
workmen. | 5 Upon <i>being reminded</i> of
this, he left in haste. |
| 3 They were praised for <i>win-
ning</i> the race. | 6 There is some question about
Mary's <i>having gone</i> . |

In each of these sentences the gerund serves either as subject of a verb, as object of a verb, or as object of a preposition. That is, it is used precisely like a noun. But in each case the verb nature is revealed. In three instances the gerund takes an object. The double nature of the gerund is best shown, perhaps, in the fourth sentence, where

coming is modified first by a noun in the possessive case and then by an adverb. Note that in the fifth and sixth examples a past participle is used with the verbal in *-ing*. Such a combination is called a *gerundive phrase*.

Pick out the gerunds in the following sentences. In what respect is each noun-like and in what respect verb-like?

- gerund*
1. The Japanese are credited with eating more fish than do any other people.
 2. Their running away looked like cowardice.
 3. Waiting so long for a reply tried our patience.
 4. The making of nets is their chief industry.
 5. His having reviewed the study gave him a better chance than the others.
 6. We were surprised at Harry's winning both races.

EXERCISE 2

The participle is a verb-form commonly used like an adjective. Here are participles belonging to the verb *choose*:

| | | |
|----------|--------------|--------------------|
| choosing | being chosen | having chosen |
| chosen | | having been chosen |

The following sentences illustrate ways in which participles are used:

- | | |
|---|--|
| <ol style="list-style-type: none"> 1 The <i>sleeping</i> child was rudely awakened. 2 Gently <i>lifting</i> the latch, he tiptoed in. 3 The music <i>ceasing</i>, all began to talk. | <ol style="list-style-type: none"> 4 This <i>having been done</i>, we were free. 5 He came <i>running</i> down the lane. 6 We heard him <i>shouting</i> jubilantly. |
|---|--|

In the first sentence, *sleeping* is used precisely like an adjective. In the second, *lifting* not only modifies *he*, but it takes an object, *latch*, thus showing its double nature as adjective and verbal. Sentences three and four show

participles employed in what is called *absolute construction*. The two phrases *The music ceasing* and *This having been done* have nearly the force of independent statements. In the fifth sentence, *running*, though a participle, is used almost as an adverb might be. Notice that in the sixth the participle, though modifying *him*, has more of the verb nature than of the adjective nature. It seems to be struggling to be an out-and-out verb.

Pick out the participles in the following sentences, think about them, then tell how each is used. Is it in absolute construction? If not, what does it modify? Does it take an object? Has it adverbial modifiers?

1. The burned child fears the fire.
2. Discouraged by this report, he turned back.
3. This being apparent, no proof was offered.
4. We left by the night mail, catching the Dover boat.
5. A leader for each side having been chosen, the fun began.
6. A house divided against itself cannot stand.
7. So, forgotten and forgetting, the child stayed in his corner behind the piano.
8. He ran away, screaming with delight.
9. He went whistling down the street.
10. Mackerel are caught in nets swinging in the sea.

EXERCISE 3

The infinitive, like the gerund, is a verb-form, frequently used like a noun, yet retaining some of its verb qualities. We shall see, moreover, that it is often used in ways suggesting the adjective and the adverb. The preposition *to* is so commonly found with the infinitive that it is convenient to regard it as a part of the infinitive. Here are infinitive forms of the verb *choose*:

| | |
|----------------|---------------------|
| to choose | to be chosen |
| to have chosen | to have been chosen |

The following sentences show ways in which the infinitive serves in sentence construction.

- | | |
|--|---|
| 1 <i>To reply</i> is unnecessary. | 3 We had no choice but <i>to remain</i> . |
| 2 His advice was <i>to buy</i> the land. | 4 It would have been better <i>to return</i> at once. |

The infinitives in these four sentences are used in simple noun ways, as subject of a verb, as predicate nominative, as object of a preposition, and as appositive.

- | | |
|--|---|
| 5 The way <i>to do</i> it was explained. | 6 I was unable <i>to understand</i> what he said. |
|--|---|

The infinitive phrase *to do it* modifies *way* like an adjective. The infinitive phrase *to understand what he said* modifies the adjective *unable* like an adverb.

- | | |
|------------------------------------|---------------------------------------|
| 7 I like <i>to run</i> . | 9 He was thought <i>to be</i> honest. |
| 8 They will call <i>to get</i> it. | 10 The boys began <i>to laugh</i> . |

These four sentences show infinitives complementing verbs in various ways. In the seventh and tenth, the infinitives, apparently, are objects, used as nouns or pronouns might be. The infinitive in the eighth expresses purpose, as an adverbial clause might.

- | | |
|-------------------------------|--|
| 11 Make the dirt <i>fly</i> . | 12 The day has come <i>to conquer</i> or <i>submit</i> . |
|-------------------------------|--|

In the eleventh sentence the infinitive is used without *to*. In the twelfth, one *to* serves for both infinitives.

A common error in the use of infinitives consists in putting one or more words between the *to* and the verb. This is called "splitting" the infinitive. Thus in the sentence *To only remain a day seemed hardly worth while*, the infinitive is "split" by the adverb *only*. The sentence is improved when changed to read, *To remain only a day seemed hardly worth while*.

Pick out the infinitives in the following sentences and tell what you can about each:

1. To refuse to listen to both sides is to be unreasonable. 2. I had no food to eat, and to drink I had but the water of the mountain stream. 3. The firefly was the first to use flashlight signals. 4. To see vegetables performing their greatest function, we need to go to China and Japan. 5. It is a quality of good literature to become more precious the better it is known.

EXERCISE 4

Pick out the gerunds, participles, and infinitives, and tell what you can about each.

1. Pretty faces framed in pretty bonnets were meant to be seen. 2. Hearing the shouts, they ran the faster. 3. Will it pay a young man to work his way through college? 4. Twice defeated and held to a tie, the Harvard team did not loom up as a combination capable of breaking through Yale's line. 5. On the way back, the old man never ceased talking. 6. It is idle to wait for your ship to come in if you have never sent one out. 7. He saw her greet her father. 8. Spartan boys were whipped if they were clumsy enough to be caught stealing, but were trained to steal as a military virtue. 9. Hundreds of species of insects spin cocoons in which to pass the chrysalis period of their lives. 10. There is an aquarium in Washington containing goldfish known to be over fifty years old. 11. A flail may still be found hanging in many a New England barn. 12. He tried to creep on hands and knees to the door of the room. 13. It was their luck to have the agency for a car that had to go into second speed to get over a manhole cover. 14. A great invention is like a river which, though at first a little brook, grows by a throng of little water-courses before it becomes navigable; and yet a day comes when it sweeps along powerfully and majestically, easily carrying ships on its bosom. 15. Such being the case, it will be better for us to advance at dawn, keeping the river on our left. 16. There is no use in crying over spilt milk, nor in counting chickens before they are hatched.

EXERCISE 5

1 We delivered our load at Framingham Thursday at 4 P.M., and arrived back in Staten Island the twenty-first at 1 P.M. *Making the entire distance of 498 miles, including stops at hotels, in three and one-half days.*

This is from a business letter. It illustrates a common error in the use of the participle. The italicized word-group is a participial phrase modifying the pronoun *We*. But this phrase has been incorrectly treated as if it were a complete sentence. A sentence must contain a verb. Although the participle is a verb form and retains certain verb characteristics, it does not retain its ability to serve as a predicate. Either the phrase we are considering should be changed into a sentence by the substitution of *We made* for *Making*, or a comma should be placed after 1 P.M. and *Making* should begin with a small letter.

2 We do not guarantee that our goods will wear for any definite time, *being subject to return or exchange only because of imperfections.*

What does the italicized participial phrase modify? As the sentence stands, it seems to modify *We*; but the one who penned the sentence meant to have it modify *goods*. The participle dangles between the two substantives. The error is corrected by inserting *they* before *being*, or by turning the phrase into a sentence beginning with *They are subject*.

3 The rally came to an end by singing *America*.

Did the rally sing *America*? It would be better to say *The rally closed with the singing of America*. Then the gerund *singing* would be kept away from *rally*, to which it seems inclined to attach itself.

GERUNDS, PARTICIPLES, AND INFINITIVES 411

- 4 Can you imagine me asking such a question?
Can you imagine my asking such a question?

Which sentence is correct? Both; but the two sentences are not identical in meaning, though it might puzzle one to show that this is true. Note that in the first sentence *asking* is a participle; in the second, it is a gerund.

- 5 Mother objected to Mary staying over night.
Mother objected to Mary's staying over night.

The second of these two sentences is correct. *Staying* is a gerund, a substantive. Like the noun, it can receive modifiers. In this instance the modifier is a noun in the possessive case. Possibly the error in the first of the two sentences is due to a feeling that since a verb cannot take an adjective modifier, a gerund, which is part verb in its nature, cannot take one.

- 6 The story begins with the boy comes home from school and finds his mother weeping.

The story begins with the boy's coming home from school and finding his mother weeping.

The first sentence is faulty. A complete declarative sentence, not a clause, is wrongly used as the object of the preposition *with*. The second sentence is better. Notice that the improvement is due to the use of gerunds, one of which has an adjective modifier.

Study these sentences. Are all of them satisfactory? Point out faults and suggest remedies.

1. The next thing I heard was one of the boys upstairs tiptoeing across the floor. 2. While painting the inside of a water tank with asphaltum, there was an explosion which caused the sprinklers in the roof to open and flood the building. 3. Our truck has covered about twenty thousand miles on the original tires, having re-

placed two rear tires last week. 4. Kindly granting me an interview, I can furnish references as to my qualifications. 5. They were all annoyed because of Edward being unable to be present. 6. There is no doubt of Tom being able to do it. 7. Therefore, being a small college, I can become acquainted with all the students, which would not be the case if I were going to Columbia or some other large college. 8. Mother works hard enough without you making her any more work. 9. A black card is used for the purpose of collecting snowflakes as they fall, and they may be picked up and transferred by a careful use of a broom splint to a glass slide for observation, being careful to keep one's warm breath a safe distance from the crystals. 10. When speaking of two people, the comparative degree of the adjective is used, not the superlative. 11. Why should he mind you having a good dinner? 12. Finally, after having regained consciousness and getting the haziness out of my brain, they told me how I happened to be in a hospital with my head bandaged. 13. Having reached the age of four, my mother started me in school. 14. Being a boy, the dolls in the trunk did not interest me. 15. Walking briskly along the path, a cabin came into view. 16. After saying good-bye to her mother, the train began to whistle. 17. Being summer, I put them in a box on the veranda. 18. Arriving in the attic, my eyes were attracted by a trunk. 19. Being a sickly child, the doctor ordered us to go south. 20. I am sorry my son could not attend class Tuesday on account of him having a severe cold.

TROUBLESOME CONNECTIVES

Foreigners who pride themselves on their ability to speak English correctly often betray their nationality through their use of connectives. This is not strange, for prepositions and conjunctions are at times employed in ways that are peculiar to our language. Many of our native born never learn to employ connectives with accuracy. It is a pity; for to a greater degree than is commonly realized, ability to make sentences which convey meaning swiftly and surely depends on skill in the use of these relationship-revealing words. Nobody is guilty of all the errors to which attention is called in the following exercises. It would be strange, however, if every pupil in any class should be able to say of every error, "I never make it."

- 1 We hid *in back of* the garage. (Faulty)
We hid *behind* the garage. (Better)

Behind conveys all the meaning intended; why use three words when one will suffice? Strangely enough, we have no brief equivalent for *in front of*.

- 2 It looks *like as if* it were going to rain. (Faulty)
It looks *as if* it were going to rain. (Better)
It looks *like* rain. (Idiomatically correct)

Like is a good connective; so is *as if*. One is a preposition; the other serves as a conjunction. Why use both if one will serve as well?

- 3 He ran *for to get* a policeman. (Faulty)
He ran *to get* a policeman. (Better)

In the Bible, it is true, we find the sentence *What went ye out for to see?* But this use of *for* with the infinitive is not now permissible. What was correct three centuries ago is now but street gamin English.

- 4 We hid *because that* we were frightened. (Faulty)
We hid *because* we were frightened. (Better)

What service does *that* perform? If it is useless, why retain it?

- 5 I do not remember *of* seeing you there. (Faulty)
I do not remember seeing you there. (Better)

Some writers would prefer *to have seen* or *having seen* to *seeing*; but the simpler expression is grammatically correct.

- 6 Will you get your Christmas cards *off of* me? (Faulty)
Will you get your Christmas cards *of* me? (Better)

Off of suggests that the cards are attached to the salesman. *Off* performs no useful service.

- 7 We went early *so as* to get good seats. (Permissible)
We went early *to* get good seats. (Better)

- 8 He pulled the cap over his eyes *so as* the boys would not recognize him. (Faulty)
He pulled the cap over his eyes *so that* the boys would not recognize him. (Better)

The use of *so as* with the infinitive to denote purpose may be permissible, though certainly undesirable. To use it to introduce a clause denoting purpose is incorrect. *So that* is correct in such a case.

- 9 Jim, the rogue, hid my cap *on* me when I wanted to go home. (Faulty)
Jim, the rogue, hid my cap when I wanted to go home. (Better)

Or we might say *hid my cap from me*. To be sure, the cap might have been hidden on the person who is speaking, but we assume that that is not the meaning intended.

- 10 Do *the same as* I do. (Permissible, perhaps)
Do as I do. (Better)

Since *as* conveys all the meaning conveyed by *the same as*, it is preferable.

- 11 Boys who never went to high school are doing this work *the same 'as* I. (Ambiguous)

Does the one who makes this statement mean that other boys are doing the same work as he, or that they are doing the work quite as well? It is impossible to determine. Be careful, therefore, how you use *the same as*.

- 12 We made pies *like* mother makes. (Faulty)
We made pies *such as* mother makes. (Better)
We made pies *like* mother's. (Better)

In the faulty sentence *like* is used as if it were a conjunction. Webster characterizes this as contrary to good usage. Notice that in the third sentence it is used as a preposition. *Like* sometimes has the meaning *in a manner like that of*. Thus we do not say *Stand on your toes like I do*, but *Stand on your toes like me*.

- 13 We did the work *as* we were told to do it.
We did the work *for* we were told to do it.

Since *as* sometimes means *in the manner that*, it is better to use *for* or *because* to introduce a clause stating a reason. Perhaps a comma before *as* would make the meaning perfectly clear.

- 14 The reason for our being late was *because* we had a blow-out. (Faulty)

The reason for our being late was *that* we had a blow-out. (Better)

It is illogical to say *the reason was because*, for reasons do not have causes. The word *that* does not express cause; it merely introduces words expressing cause.

- 15 I do not know *but what* you are right. (Faulty)
I do not know *but that* you are right. (Better)

What and *that* are not interchangeable. *What* is a pronoun; think how it should be used.. The sentence might be shortened to read *I do not know but you are right*, or *You may be right*.

- 16 We did not hesitate *because* we were late.
We did not hesitate, *for* we were late.

These two sentences are not necessarily identical in meaning. The first, for example, might mean that the hesitation was not due to lateness but to some other cause. Perhaps a comma placed before *because* in the first sentence would remove the ambiguity. But remember that *because* and *for* do not always mean the same thing.

written
EXERCISE I

Improve the following sentences. Try in each case to give a reason for the change you would recommend.

1. The girl sitting in back of me kept pulling my hair.
2. Does it not seem like as if you had been here before?
3. He crept nearer so as to get a better view of the turtle.
4. Did you return because that you thought I would be afraid?
5. The electric lights went out on us, and there we were in inky darkness.
6. Now make a nice bow to the lady the same as I do.
7. Let's hide so as he will think we have gone home.
8. He said that the reason the trees died was because their trunks had been girdled by the field mice.
9. I am not sure but what we should turn back.
10. He got ten

tickets off of Tom. 11. The reason you are asked to do this exercise is because errors in the use of connectives grow increasingly common. 12. They held their packages like a football player holds the ball. 13. If the cat wore a bell round his neck, the mice could hear him coming and hide on him. 14. Then his conscience would not trouble him like it does now. 15. He looks like as if he had lost his way. 16. I can remember of wishing I could be a policeman. 17. Borrow a ball off of Tom and we'll have a game.

EXERCISE 2

1 Fill out the coupon and mail it *into* us at once.
(Faulty)

Fill out the coupon and mail it *to* us at once.
(Better)

Think what *into* means. One might write *mail it in to us*; but even then the *in* would serve no useful purpose.

2 He was elected *into* the Debating Club. (Faulty)

He was elected a member of the Debating Club (Better)

Elected into is not a good idiom. We say *Washington was elected president*, or *Washington was elected to the presidency*, but not *Washington was elected into the presidency*.

3 I was *to* the theater yesterday. (Faulty)

I was *at* the theater yesterday. (Better)

I went *to* the theater yesterday. (Still better)

The substitution of *to* for *at* is common among those who are learning to speak English. Is it correct to say, *Shall you be to home this evening?*

4 We all suffer from rheumatism *over* the wetness.
(Faulty)

We all suffer from rheumatism *because of* the wetness. (Better)

Few except foreigners with a slight knowledge of English ever substitute *over* for *because of*, yet it is an error which threatens to become common. We *grieve over* things, but we do not *suffer over* them — if our speech is idiomatic.

- 5 I found this *of* experience. (Faulty)
I found this *through* experience. (Better)
I learned this *through* experience. (Better)

Or we might say *Experience taught me this*.

- 6 It was fully a month *until* I became accustomed to the change. (Faulty)

It was fully a month *before* I became accustomed to the change. (Better)

To explain why *before* and not *until* should be used would be difficult, for the dictionary definitions of these two conjunctions are nearly identical; but that *before* is correct, there can be no doubt.

- 7 This house has an entrance *different than* the other. (Faulty)

This house has an entrance *different from* the other. (Better)

We say, correctly, *sweeter than*, *better than*, *later than*, but not *different than*. That is, we reserve *than* for use with adjectives and adverbs in the comparative degree. The error is one which is rapidly becoming common. Do what you can to kill it.

- I am not certain *as* he can do it. (Faulty)
I am not certain *that* he can do it. (Better)

As is correctly used in perhaps six different ways. It is not, however, the equivalent of *that*. The error is much too common.

9 I read in the paper this morning *where* a boy fell off the wharf. (Faulty)

I read in the paper this morning *that* a boy fell off the wharf. (Better)

I read in the paper this morning *of* a boy who fell off the wharf. (Better)

Why use *where* if one does not mean *where*? Think what the word means.

10 You cannot go in *without* you have a ticket. (Faulty)

You cannot go in *unless* you have a ticket. (Better)

You cannot go in *without* a ticket. (Better)

Careful writers do not employ the preposition *without* as a conjunction.

11 I am not sure *if* he will be present. (Faulty)

I am not sure *that* he will be present. (Better)

12 I do not know *if* I shall be able to go. (Faulty)

I do not know *whether* I shall be able to go. (Better)

13 I have not made up my mind *if* I am going to college. (Faulty)

I have not made up my mind *in regard to* going to college. (Better)

If is a simple conditional, one of the first conjunctions to find a place in the vocabulary of the foreign born. But they use it too freely, making it serve where other connectives should be employed. To explain accurately when *that* or *whether* or *in regard to* is preferable to *if* would be difficult; it must be learned through observation.

14 We are unable to comply *to* your request. (Faulty)

We are unable to comply *with* your request. (Better)

This is an error commonly found in business letters.

Improve the following sentences:

1. You'd better wear this muffler so as you will not catch cold.
2. If your demands are reasonable, I shall try to comply to them.
3. It was not long until we came to a clearing in the woods.
4. I was to a party nearly every evening.
5. I am not certain as I have the right answer.
6. I threw myself to the ground, acting like I was hurt.
7. No boy is permitted to use a canoe without he can swim a quarter of a mile.
8. I have not decided if I will let you go.
9. Customs in those days were different than they are now.
10. In the town that Charlie Steele lives he has many enemies.
11. It seems like as if it were Sunday.

EXERCISE 3

| | |
|---------------------|--------------------|
| with reference to | in accordance with |
| in consideration of | in spite of |
| in regard to | in consequence of |
| by means of | in order that |
| so that | as though |

Each of these expressions shows two or more words working together like a single preposition or conjunction. They occur commonly in good prose, serving as connectives or links. Invent sentences in which they are properly employed.

EXERCISE 4

| | | |
|--------------|--------------------|------------------------|
| both, and | not only, but also | either, or |
| neither, nor | whether, or | as, so |
| though, yet | if, then | although, nevertheless |

These words are correlatives. That is, they are commonly, though not always, used in pairs. By way of practice, invent sentences in which they occur. Be sure that the correlatives are properly placed; for if they are carelessly placed, the sentences in which they occur may convey meanings not intended.

EXERCISE 5

The natural arrangement of a sentence is one in which the subject, with or without simple modifiers, comes first. An examination of a news story in a recent issue of the *New York Times* revealed that all but six of its forty-one sentences followed this natural arrangement. Newspaper writers know that readers like to have the subject expressed as early in the sentence as possible. Not always, however, can this simple arrangement be followed to advantage. There are times when it is best to begin with a phrase or a clause. Frequently we find first in the sentence a word or a word group relating the sentence to what has gone before. Among such expressions are *moreover*, *furthermore*, *again*, *in addition to this*, *in like manner*, *besides*.

Invent pairs of sentences. Begin the second sentence in each pair with one of the above words or phrases.

EXERCISE 6

| | | |
|-----------------|------------------|-------------------|
| but | still | yet |
| nevertheless | however | for all that |
| on the contrary | at the same time | on the other hand |

Invent pairs of sentences. Begin the second sentence in each pair with a word or phrase from the above group.

EXERCISE 7

| | | |
|--------------|------------------|-----------|
| consequently | accordingly | thus |
| then | so | hence |
| as a result | as a consequence | therefore |

Invent pairs of sentences. Begin the second sentence in each pair with a word or phrase from the above group.

COURSE 2

PUNCTUATION

ENUMERATIVE SENTENCES

SENTENCES CONTAINING DIRECT QUOTATIONS

SENTENCES CONTAINING PARENTHETICAL ELEMENTS

SENTENCES CONTAINING NON-RESTRICTIVE ELEMENTS

THE COMMA BEFORE A CONJUNCTION

SENTENCES IN WHICH A DEPENDENT ELEMENT STANDS

FIRST

THE SEMICOLON

THE APOSTROPHE

THE COMMA FAULT

MISCELLANEOUS EXERCISES IN PUNCTUATION

PUNCTUATION RULES

TEN COMMON ERRORS IN PUNCTUATION

PUNCTUATION

I ENUMERATIVE SENTENCES

EXERCISE I

- 1 Tom waved his arms and shouted and ran.

This sentence enumerates the things Tom did. The three items enumerated are kept apart by conjunctions.

- 2 A brook, a hedgerow, or a garden is an inexhaustible teacher of wonder, reverence, and love.

This sentence contains two enumerations. *Brook, hedgerow, and garden* are the terms of the first. *Wonder, reverence, and love* are the terms of the second. In each case the terms are separated by commas, even though a conjunction appears between the last two terms. The commas assist the eye in noting quickly where one item leaves off and the next begins.

- 3 A cord of stone, three bushels of lime, and a cubic yard of sand will lay one hundred feet of wall.

- 4 They walked in silence through the empty corridors, down the street, and across the school yard.

How easily the eye picks out the terms of the series in the third and fourth sentences. The commas help. In the fourth, the eye catches the prepositions with which the phrases making up the enumeration begin. That is, the terms of the enumeration are built alike, each beginning with a preposition.

5 The expense of these beds will be trifling: rudbekias of the golden glow variety, one dollar a dozen; Tarrytown cannas, two dollars and a half a dozen; cactus dahlias, two dollars a dozen; phlox, one dollar and a half a dozen.

The terms of the enumeration in this sentence are separated by semicolons. Because commas are used within the terms, the more conspicuous semicolons, which are like commas of a larger size, are needed. They enable the eye to see instantly where one term ends and the next begins. All five of the sentences examined are well constructed in that the reader is able to pick out surely and at a glance the terms of the enumeration.

Write from dictation the five sentences just studied.

EXERCISE 2

1 When the doctor examines your pulse, he wants to know much more than how fast it beats. In fact he learns five things about it: first, the rate; second, the volume, whether it is thin and fine or a full blood stream; third, the rhythm, whether it is regular or irregular; fourth, how much pressure is required to stop the pulse; and fifth, the condition of the artery walls.

Here we have a long enumeration, perfectly clear. The terms are separated by semicolons. One sees at a glance why commas would not suffice. But note particularly the words *first*, *second*, etc. They too help the eye to pick out the terms. The writer has done all that he could to assist the reader.

2 The inequalities of level which produce movements of sea-water are brought about chiefly by (1) the inflow of rivers, which raises the surface of the sea near their mouths; (2) winds, which pile up the water along the

shore against which they blow; (3) unequal rainfall, which raises the surface most where most rain falls; and (4) unequal evaporation, which lowers the surface most where it is greatest.

In this long enumeration the terms are not only separated by semicolons but are heralded by numbers. For the numbers, letters might have been substituted.

3 We continue our earnest effort to maintain a liberal policy of working hours, of working conditions, and of wages.

In this sentence the terms of the enumeration are phrases. All three phrases begin with the same preposition. It is a little easier for the eye to pick out the terms of an enumeration when they are thus constructed alike.

4 It is generally understood that the garden needs thorough cultivation to keep the ground in good condition, to retain moisture, and to liberate plant food.

In this enumerative sentence the terms are similar in construction, each beginning with an infinitive. How quickly the eye picks out *to*, the "sign" of the infinitive.

5 The golden hopes of mankind can be realized only by men who have iron in their blood, by men who scorn to do wrong and equally scorn to submit to wrong, by men of gentle souls whose hearts are harder than steel in their readiness to war against brutality and evil.

— ROOSEVELT

The repetition of *by men* is chiefly for emphasis, but it also helps the eye to pick out the terms of the enumeration.

Study the five sentences used as examples, till you can teach to one younger than yourself the art of clear enumeration. Write from dictation either these sentences or similar ones which the instructor may invent.

EXERCISE 3

1 The following officers were chosen: president, Mary Clark; vice-president, Edith Pattison; secretary-treasurer, Eleanor Gwynn.

This sentence illustrates the use of the colon to announce an enumeration. That is the most common way in which the colon is employed. We recognize it instantly as we recognize signals made by traffic officers. "The enumeration begins at this point" is the message that the colon signals. It is a convenience, enabling the eye to travel more rapidly.

There are a number of words and phrases used to introduce enumerations. *These, as follows,* and *the following* are seen most often, perhaps. When they immediately precede the enumeration, they are followed by the colon. This seems like taking double precaution; but a study of sentences in which these words appear — and please watch for such sentences for a week or two — will convince you that perfect clearness demands the colon.

2 We had two conveyances, one a five-seater, the other a runabout.

This sentence is clear without the colon. The enumeration is brief. Moreover the words *two, one,* and *the other* are a sufficient aid in keeping everything clear. The comma is sufficient to separate *conveyances* from the words in apposition with *conveyances*.

3 Those chosen for offices were Mary Clark, Edith Pattison, and Eleanor Gwynn.

A colon in this sentence, or even a comma after *were*, would be superfluous. We know at once that *were* intro-

duces an enumeration; at least we are aware of it as soon as the eye catches the next word. Moreover there is a grammatical reason why the comma should not be used. What follows *were* is but its complement; to separate a verb from its complement is undesirable, for a verb and its complement are by nature closely related. They work together.

Punctuate the following enumerative sentences. In the fourth, introduce, for clearness, numerals or letters in parenthesis.

1 He is entered in the following events hammer-throw shot-put and mile run.

2 We sell books pictures office supplies.

3 Three dogs were offered us a Boston bulldog an Airedale and a Scotch collie.

4 The veteran camper gets three things from the Big Pine booklet the exact date of her starting for Fairlee Lake the application blank which is her ticket of admittance to her very own bungalow and the first of a long succession of thrills as she realizes that the delights of which she has dreamed ever since last summer will soon be coming true again.

5 A bungalow has no damp beds no sodden blankets no leaky roof no dripping clammy walls however wet the weather.

EXERCISE 4

Point out the devices employed in the following sentences to make it easy for the reader to see where the enumeration begins and where each term in the enumeration begins:

1 The growth of seaport cities is influenced mainly by (a) their position in relationship to great trade routes; (b) the size, resources, and accessibility of their tributary areas (hinterlands); and (c) the character of their harbors.

2 A good harbor must, first of all, afford shelter from stormy seas, must be deep enough for large vessels, must be connected with the open ocean by a deep channel, and must provide room for many ships.

3 It is clear that there are two main parts to the study of geography: (1) the physical features of the earth (land, water, air) which affect life; and (2) the ways in which different forms of life respond to their physical surroundings.

—SALISBURY: *Modern Geography*

4 The opening passages of a play must put the reader in possession of the essentials on which the plot is based: the place, the circumstances, and the relation of the persons who are to figure in the story. —SCHELLING

5 I take it that the whole object of education is, in the first place, to train the faculties of the young in such a manner as to give their possessors the best chance of being happy and useful in their generation; and in the second place, to furnish them with the most important portions of that immense capitalized experience of the human race which we call knowledge of various kinds. —HUXLEY

EXERCISE 5

Turn each of the following into an enumerative sentence carefully punctuated:

I

PATRONS AND PATRONESSES

Dr. and Mrs. James C. Quince, 183 Church St., New London
 Mr. and Mrs. Adams Buckley, Farmington
 Rev. and Mrs. Arthur W. Jones, 12 N. Fremont St., Hatfield
 Miss Anne E. Cheney, Polchester
 Mr. David M. Glegg, Milldale

2

MORNING PROGRAM

| | |
|---------------------------|--------------------------------|
| 6:45 Reveille and "dip" | 9:00 Bungalow inspection |
| 7:15 Setting-up exercises | 9:15 Handicrafts, Folk-dancing |
| 7:30 Breakfast | 11:30 Swimming |
| 8:00 General assembly | 12:30 Dinner |

EXERCISE 6

Improve the punctuation of the following sentences, in each instance giving reasons for the changes you propose:

- 1 This lonely, rolling, wooded, land is just the place for me.
- 2 We are issuing this year two catalogues. A General Illustrated Catalogue and a Catalogue of Children's Books.
- 3 My chief objections to the camp are, its distance from town, the lack of a spring conveniently near and the fact that to maintain it would cost more than we can afford.
- 4 We then summoned the following boys: Tom, Henry, Peter and John.
- 5 The names of the girls were: Mary, Frances, and Emily.

EXERCISE 7

Punctuate the following sentences:

- 1 In the moonlit woods through dark and shady dells over wide pastures and by lone farmhouse doors the whip-poor-will flits softly through the silent night.
- 2 The twitter of this swallow is musical its flight is the poetry and grace of motion its plumage is attractive to the eye and its life is largely spent in destroying insects for the farmer and his cattle.
- 3 I slid down the tree got the note slipped along the fence till I struck the woods and was back in camp in half an hour.
- 4 The gowns for the most part are of gold silk and silver brocade enriched with pearls and jewels at the neck arms and waist.
- 5 The fertile plain the bed of a glacial lake often for miles as flat as a floor without a stone or a tree lends itself perfectly to the use of the most complicated machinery and large-scale production.
- 6 Dear dear dear what a head!
- 7 I called to Mary to put on her things steal out of the house by the lower way and get the police.
- 8 Presently the railway authorities found it out reprimanded the lazy pointsman for his indolence promoted and rewarded him for his ingenuity and adopted his invention.

9 The Connecticut is navigable to Hartford the Merrimac to Haverhill the Saco to Saco and Biddeford the Kennebec to Augusta and the Penobscot to Bangor.

10 The beauty of birds the music of their songs the weird wildness of their calls and the mystery of their migrations have ever been subjects of absorbing interest to poets artists and nature lovers everywhere.

11 The day was gradually wearing away the distant tread of loiterers about the abbey grew less and less frequent the sweet-tongued bell was summoning to evening prayers and I saw at a distance the choristers in their white surplices crossing the aisle and entering the choir.

EXERCISE 8

Keeping in mind the examples studied in the preceding exercises, but with the book closed, invent the following: (1) an enumerative sentence in which the items are separated by conjunctions alone; (2) one in which the items are separated by commas; (3) one in which the items are separated by semicolons; (4) one in which numerals or letters in parenthesis are employed. In each of the four sentences try to cast the items in the same form. That is, if one item is a phrase, cast the other items in phrase form; if one item is introduced by *that*, introduce the other items by *that*.

II SENTENCES CONTAINING DIRECT QUOTATIONS

- 1 Mr. Barker said that it was time to go.
- 2 Mr. Barker said, "It is time to go."

These two sentences contain nearly the same information. The second tells a little more than the first, for it gives the exact words Mr. Barker used. In talking about this second sentence, we say that it contains a direct quotation. Double quotation marks, known to the printers

as "double quotes," are used to inclose a direct quotation. This is a simple rule, easily remembered. It does not, however, tell all that one needs to know in order to punctuate correctly sentences in which quoted words appear.

3 Said he, "This one will do very well."

4 "This one will do very well," said he.

5 "This one," said he, "will do very well."

A quotation is often accompanied by *said he* or a similar expression. Notice that in these three sentences *said he* is set off by one or two commas, as the occasion requires, precisely as it would be if no quotation marks were used. You can imagine the quotation marks saying to the commas, "We quotation marks have all that we can do to let the reader know what words in the sentence make up the complete quotation. That is our sole duty. Whatever else is needed to make the sentence clear, or doubly clear, you must attend to. So forget all about us and attend to your duties precisely as if we were not present." Notice that in the fourth sentence the comma precedes the quotation marks after *well*, and that in the fifth it precedes the marks after *one*. In the third and fifth the period precedes the quotation marks.

6 "This road," he said, "leads to Notown."

7 "This road," he said, "leads to Notown. Are you going there?"

8 "This road," he said, "leads to Notown; the other leads to Elsewhere."

9 "Look at those sails," said the Hermit. "See how thin they are."

These four sentences also serve to show that the sole duty of quotation marks is to inclose the words which make up the direct quotation — tell where the quotation

begins, where it ends, and, if occasion requires, where it is interrupted. The period, the question mark, the comma, and the semicolon perform their duties precisely as they might if quotation marks had never been invented. Notice that in the seventh and ninth illustrations the quotation is made up of two sentences. Had either been made up of four, no additional quotation marks would have been required; the marks simply indicate where the quoted matter begins and where it ends. If a quoted passage contains several paragraphs, the marks are placed before the first word of each paragraph and after the last word of the last paragraph.

10 The poem begins as follows: "There's a good time coming, boys."

11 He concluded with these words: "Might never makes right!"

Occasionally we find the colon used after words introducing a direct quotation. It is used after *said*, *replied*, and similar words only when the quotation is long or is introduced in a formal way. It is always used after *as follows*, and usually after *these words* and a few similar expressions, precisely as it would be if in a sentence in which there are no quotation marks.

EXERCISE I

Test your knowledge of how sentences containing direct quotations should be punctuated by asking yourself the following questions:

1. How many times should quotation marks be used in a quoted sentence interrupted by *said he*?
2. If a quoted passage contains three sentences, must each sentence be inclosed in quotation marks?
3. If an unbroken quotation is made up of three paragraphs, how many times should quotation marks be used?
4. Should a comma always follow the words introducing a quotation?
5. If a word

is preceded by quotation marks, must the word necessarily begin with a capital? 6. In the sentence *Surely said he they will not object*, should the two commas come before the quotation marks or after them?

EXERCISE 2

Write from dictation the ten sentences used to illustrate the punctuation of sentences containing direct quotations.

EXERCISE 3

1 "His exact words," said the scoutmaster, "were 'Keep your eyes open.'"

In this sentence we find a quotation within a quotation. The quotation within the quotation is set off by single quotation marks.

2 The title of the book is "Master Skylark."

3 The title of the book is *Master Skylark*.

These two sentences illustrate ways of indicating titles. The latter way is perhaps the better. If you were preparing copy for a printer, you would indicate the words to be italicized by underlining them. Notice that in the second sentence there is no comma after *is*. There seems to be no reason why a comma should be used.

4 My heart goes out to the man who does his work when the "boss" is away as well as when he is at home.

5 Explorers of the sea have described "floating meadows," consisting of countless millions of minute or microscopic plants, extending for perhaps one hundred miles without interruption.

The words inclosed in quotation marks in these two sentences are not, strictly speaking, direct quotations. In the fourth sentence the marks inform the reader that *boss*

is a term which workmen use, not one that the writer would naturally employ. *Floating meadows*, in the fifth, the marks indicate, is a fanciful term employed by explorers, appropriate but not technically accurate. Notice that neither *boss* nor *floating* begins with a capital, and that neither is preceded by a comma.

6 I think it is a "fake."

8 Did she say, "Is it late"?

7 She asked, "Is it late?"

9 Did he say, "Time is up"?

These four sentences, punctuated in accordance with printer's usage, show that thought is sometimes necessary in determining whether the quotation marks should be placed before or after another mark of punctuation. Logically, the period in the sixth should follow the quotation marks; but nearly all printers insist that the period must always come first. In the seventh, the interrogation point is really a part of the quotation and therefore properly placed. The remaining sentences are interrogative. That is why the interrogation point comes last. Should one write *Did she say, "Is it late?"*? the printer would object, for that would bring three punctuation marks together.

Punctuate the following, supplying capitals if they are needed:

1 I can read it said Emmy Lou

2 He ought to have one Ellen said but he cannot afford it

3 Will you buy my roses asked Joan

4 Tom and Mary may go he said the rest will please remain

5 They tell me said Napoleon that we have no literature I must speak to the Minister of the Interior about it

6 The title of the book is Little Rivers

7 Can't you put a little more pep into your recitation

8 An old soldier relates that during the thickest of the battle of Gettysburg he saw this sign posted on a tree no shooting on these premises under penalty of the law

9 One of you must be a twin he said most seriously which is it both of us Mary replied

10 "He called out, 'Have your tickets ready,' explained Charles' and then Charles added with a grin, 'At that instant it flashed through my mind that my tickets were on my desk at home.'"

EXERCISE 4

Criticize the punctuation of these sentences:

- 1 "This," he replied, "Is more than we bargained for."
- 2 When he was twelve, he read, "The Last of the Mohicans."
- 3 "What did he say," he asked?
- 4 Most people know that trees "Breathe through their leaves."
- 5 "Mother said," whispered Edna, "Don't ask for second helpings."
- 6 "Well ", said he, "I must be going."
- 7 His explanation was as follows, "I took the book home with me." "On the way home I lost it."
- 8 He explained to his aunt that, "pep" was slang for energy.
- 9 He said "that we might go."
- 10 We inquired, "What was the matter." The answer was, "that there was a big fire."

EXERCISE 5

Invent the following:

- 1 A sentence containing a direct quotation preceded by introductory words.
- 2 A sentence containing a direct quotation interrupted by a statement of who utters the words.
- 3 A sentence containing a direct quotation followed by an explanation of who utters the words.
- 4 A sentence containing a quotation within a quotation.
- 5 A sentence containing the title of a book or poem.
- 6 A sentence containing a direct quotation in interrogative form, followed by an explanation of who asks the question.
- 7 A passage containing a direct quotation made up of two sentences.
- 8 A passage containing a direct quotation made up of two sentences, and broken by words telling who utters the words quoted.

- 9 A passage containing a direct quotation preceded by a colon.
10 A passage in which quotation marks are used, but not to inclose a direct quotation nor to indicate a title.

EXERCISE 6

"Rather damp night out," remarked Blakely, whose strong hand was supposed to be conversation.

"Quite so," replied the stranger, not curtly, but pleasantly, and with an air as if he had said all there was to be said about it.

"Come from the North recently?" inquired Blakely, after a pause.

"Yes."

"From any place in particular?"

"Maine."

"People considerably stirred up down there?" continued Blakely, determined not to give it up.

"Quite so."

This passage from T. B. Aldrich's *Quite So*, an excellent story, illustrates how dialogue is arranged. Notice that the speech of each person, together with explanatory matter, is treated as if it were a separate paragraph. Not in every instance does the writer tell directly who utters this speech and that, but the words *Blakely* and *stranger* occur sufficiently often to avoid confusion in the reader's mind.

Write a dialogue of similar length, taking pains to punctuate and indent correctly.

III SENTENCES CONTAINING PARENTHETICAL ELEMENTS

1 Character, *gentlemen*, is a by-product.

2 A fortune, *he thought*, might easily be made.

Gentlemen and *he thought* separate subject from predicate. They have been tucked in almost parenthetically. Notice that they are set off by commas, which enables one to see at a glance that they are almost parenthetical.

3 One of the Greek gods, *Hermes*, was god of stealing.

4 Java, *an island about the size of New York State*, is very remarkable in the world's commercial geography.

The word *Hermes* is, in a sense, parenthetical. It is an item of information slipped in, slightly interrupting the onward flow of the sentence. Notice that it is set off by commas. The italicized words in the fourth sentence interrupt the onward flow of the sentence; they come between the simple subject *Java* and its predicate verb *is*. The commas help us to see this.

5 Our friends, *when they come to see us for the first time*, are impressed with Belshazzar Court.

Not every time are "our friends" impressed, but merely the first time, the sentence says. The qualifying statement is slipped in between the subject and its verb. Notice the two commas, serving like traffic officers. "Wait," says the first comma. "Now you may go on," says the second.

6 I happen, *temporarily*, to occupy this White House.

Here the main assertion is interrupted by an adverb slipped in parenthetically between the verb *happen* and an infinitive complement, *to occupy*. Note the commas.

These sentences serve to suggest that parenthetical words and word groups are common. We are continually slipping them in between subject and predicate, between verb and object, between modifier and the word modified — wherever they are needed. For the purpose of training yourself to notice sentence ways, watch, as you read, for parenthetical eddies which delay for an instant the sentence stream.

EXERCISE 1

Point out the single words and the word groups which might be set off by commas. Try in each case to tell between what two related parts — as for example subject and predicate, or verb and object — the parenthetical matter comes.

1. The Baron still sleeping soundly sank by degrees to the ground. 2. It is said that the busy bee so often held up to us as a model of industry actually works twenty minutes a day. 3. Please Dick forgive me this once. 4. Our elevator car a massive cage of iron and copper is quite dark. 5. It is what you have at the end of the month not what you get in a pay envelope that counts. 6. The night operator a spare young man in clean overalls and a blue shirt led me to a chair beside his table. 7. My son now in his twenty-second year having graduated from Harvard wishes to see something of the war before it ends. 8. "I read these sir" he used to say "because I like to be in the company of gentlemen; and Sir Roger de Coverley and Sir Charles Grandison and Don Quixote are the finest gentlemen in the world." 9. Finally the main sail having been closely reefed we were able to round the point and enter the harbor. 10. The sun if it were a hollow sphere would contain a million bodies as large as the earth. 11. Two fishing vessels their sails furled stand at anchor off the mainland. 12. Within five minutes the entire building which was of pine lumber and dry as a powder box was a roaring furnace.

EXERCISE 2

1 Many years ago Canon Norman described how Technitella (i.e., "the little workman") builds its shell of minute sponge needles. — THOMPSON.

2 A dog is a dog; it is absurd to call it a "canine" (and "canine," by the way, should be used only as an adjective) simply to avoid repeating the word. — Ross: *The Writing of News*

3 Policeman Laux (I'll never forget his name) ran out into the middle of the square where Gene lay.

The onward course of each of these sentences is checked while the writer slips in a bit of information which he wishes the reader to have at once. Notice that in the third an entire sentence is thus slipped in. Marks of parenthesis are familiar signs; usually they announce that the matter inclosed is an extra, not structurally a necessary part of the sentence.

4 Lincoln's hat — a silk plug — was an extraordinary receptacle.

5 Arrangements for the physical welfare of the party — transportation, hotels, etc. — are in the hands of a business manager.

6 A stranger who does not know us — and many who have lived among us fail to know us — might think that we lacked national sentiment.

These three sentences show that dashes are sometimes used instead of parenthesis marks.

7 He has occupied his hour and a half and he has not ventured to try to sustain his assertion. [Loud cheers] He never will. [Renewed cheers]

8 His [Bismarck's] brain worked as if packed in ice, when feeling within was red-hot and the words were ready to flow like lava. — ROBERTSON

The seventh sentence is from a verbatim report of a speech. That is, the exact words of the speaker are given. The bracketed words are no part of the speech; the reporter inserted them. In the eighth sentence, *Bismarck's* is bracketed to show that it is not a part of the sentence quoted from Robertson. If *Bismarck's* had been placed in parenthesis, one would think that it appeared in the sentence as Robertson wrote it. We do not often need to employ brackets, but at times they are useful.

Study the following sentences:

1. Myra Kelly (Mrs. Allan MacNaughton) is affectionately known to many thousands of readers as the writer of stories of Ghetto children. 2. The only colors permitted are blue (not light blue), brown, and white. 3. This advertising manager — we will call him Mr. Brown — knew how to write a good sales letter. 4. A Grecian fable describing the origin of the saw states that Talus (or Perdix), having found the jawbone of a fish (according to some authorities a serpent), produced an imitation by cutting teeth in iron. 5. About an hour afterwards there was another sally which made straight for a colony of Brown Ants and came back laden with prisoners (babies and children as usual). 6. Ellen crawled into the rather hard bed in a very small room (the cheapest offered her) and slept twelve hours at a stretch. 7. Practically all classes of food — fruits, vegetables, fish, meats, and even bread, sweet potatoes, and pudding — are now preserved by canning. 8. Even with instruments specially contrived for such a purpose — with a foot-rule, a level, or a theodolite — it is not easy to be exact.

EXERCISE 3

Change the following sentences according to the directions given in parenthesis:

1 "Life was the only teacher from whom he was willing to learn, and the lessons of life he hammered out for himself." (Indicate early in the sentence that the pronoun *he* refers to Bismarck.)

2 Bee culture, with its products, preys upon the blind thrift of an insect. (The products of bee culture are honey and wax. Slip this information into the sentence.)

3 Dark shades of ancient days in the brightness of joy fade away and are gone. (Slip into this sentence the assertion that the ancient days were full of hate and oppression.)

4 The wood duck has a profusely crested head. (Indicate that the Latin name for this bird is *aix sponsa*.)

5 "Sam, what's two hundred dollars, after all?" (Slip *said he* into this sentence.)

EXERCISE 4

| | | |
|-------------------|--------------|--------------|
| however | nevertheless | moreover |
| too | indeed | therefore |
| on the other hand | furthermore | accordingly |
| then | perhaps | incidentally |
| presumably | you know | by the way |
| in truth | for instance | it is said |

Here are words and phrases which are sometimes slipped into sentences almost parenthetically and usually need setting off by means of commas. Invent sentences in which they occur. Punctuate with care.

EXERCISE 5

Determining how the italicized words in the following sentences should be set off, whether by commas, dashes, marks of parenthesis, or brackets, calls for nice judgment. How should you punctuate the sentences?

1 By ten o'clock that afternoon *this was Monday* they were on their way to the woods.

2 One thing which I was told he *a young hermit thrush* did almost constantly when sitting still, and which I had never known possible, was to make the softest, most musical little whisperings in his throat.

3 In May most of the smaller birds that pass the summer in our northern woods *thrushes, warblers, vireos, cuckoos, towhees, and their kin* arrive, mate, and build their nests.

4 A week later *when he had forgotten the whole affair* his grandfather said mysteriously that he had something to show him.

5 It was one of those fine mists *I am not praising it* which wet you to the skin in about four minutes.

6 He *the goldfish* always looked to me as if he had his hands in his pockets.

7 It was not always pleasant to be out of doors, but the herds had to be carefully watched, and every day *which began with*

breakfast at five—three hours before sunrise he or one of his men was in the saddle from dawn to dark.

8 The wind *shifting* drives away the smoke.

9 My friends, *Voice from the rear of the hall* cries "*Which friends?*" I came here not to talk *Cheers at this point from boys in the gallery* but to—to—*Loud cheers* lend you my ears. *Loud applause as the speaker bows and retires.*

10 You have seen how a few artisans *butchers and bakers and an occasional candlestick maker* came to live near the castle.

IV SENTENCES CONTAINING NON-RESTRICTIVE ELEMENTS

1 I will give a dollar to every one of you.

2 I will give a dollar to every one of you who is seven feet tall.

These two offers are not equal. The generosity in the second instance is limited or restricted by the clause *who is seven feet tall*.

3 Men sometimes turn pale.

4 Men unjustly accused sometimes turn pale.

The first of these assertions is very broad; it embraces all men. The second is much narrower. It is restricted by the words *unjustly accused*.

5 Who is the boy wearing the red necktie?

6 Do you remember the time when we were all kept after school?

The expression *the boy* is vague; it might apply to any boy. *Wearing the red necktie* serves as a tag to indicate which boy is meant. It restricts the question to one boy, the one with a red tie. *The time* is vague. "What time?" one might inquire, if merely asked "Do you remember the time?" The clause *when we were kept*

after school restricts the question. Notice that in these six illustrations the restrictive words are not set off by commas. There is no reason why they should be.

7 I will give a dollar to Stephen, *who surely deserves it.*

8 The prisoner, *unjustly accused*, turned pale.

9 Michael, *wearing a red necktie*, attracted immediate attention.

10 Last Friday, *when we were all kept after school*, was a sad time for us.

The italicized words in these four sentences are not restrictive. In no case do they serve to restrict or narrow the assertion made. They give additional information. They are explanatory. In each instance the sentence would not be blind or misleading if the italicized word-group were omitted. Notice that in each case the non-restrictive words are set off by means of the comma. The comma quickly tells the reader whether a word-group is restrictive or non-restrictive.

11 Pitiful is the case of the blind who cannot read the face.

12 Pitiful is the case of the blind, who cannot read the face.

Do these sentences convey the same meaning? No. The first says that the case of *some* blind people, namely those who cannot read the face, is pitiful; the second says that the case of *all* blind people, because no blind person can read the face, is pitiful. It is important, therefore, that we indicate through punctuation whether a word-group is restrictive or non-restrictive. Hence we have this general rule: Use a comma, two if necessary, to set off words, phrases, or clauses when it is desirable to make sure that the reader will see that they are non-restrictive.

EXERCISE I

Indicate, as the instructor reads the twelve sentences which have served for illustration, where commas should be inserted.

EXERCISE 2

Punctuate such of the following as require it. In which of the sentences is it difficult to tell whether the italicized word-groups are restrictive or non-restrictive?

- 1 Molly *who stood beside me* peered into the fog.
- 2 The man *who stood beside me* peered into the fog.
- 3 The ravine *where the Indians were in ambush* was not far away.
- 4 This path *which we afterwards found led to the spring* had been made by previous campers.
- 5 The path *which led to the spring* was soon discovered.
- 6 Not every one *who tried* succeeded in hitting the target.
- 7 Edith *who had tried many times* gave it up in despair.
- 8 The novel *which you recommended* proved more interesting than the others.
- 9 "A Tale of Two Cities" *which you recommended* proved interesting.
- 10 Arthur *having a perfect score* received a badge.
- 11 Those *having perfect scores* received badges.
- 12 I need *for this purpose* a hat-pin.
- 13 I need *for a purpose which will be explained later* a hat-pin.
- 14 The lighthouse *now seen dimly in the distance* caused us to change our course.
- 15 The shop *where we purchased supplies* was closed.
- 16 Cassidy's shop *where we purchased our supplies* was closed.
- 17 The man *accused of the theft* protested that he was innocent.

EXERCISE 3

Show that the meaning of each of the following sentences may be changed by setting off the italicized words:

1. Automobiles *which are used for carrying people* go very fast.
2. All applications *accompanied by one dollar* must be on file in my office by June first.
3. The workmen *who objected to the longer hours* were dismissed.
4. The book *which was left on the table* was never seen again.
5. The money obtained through these loans totaled \$250,000 *less than one-half the value of the bonds*.
6. At the south end of the village is another stream *running into the river from the east*.
7. The man who owned the horse said that he would sell him *when I offered him a reasonable price*.
8. I had to wait a week before the day came *which seemed ages to me*.

EXERCISE 4

Punctuate such of the following sentences as require further punctuation:

1. "No human being," says Stevenson, "ever spoke of scenery for over two minutes at a time which leads me to suspect we hear too much of it in literature."
2. One hundred fifty Brown University men walked from Providence to New Haven to see their team play a game which they knew they could not win.
3. The meeting between the prince and the President was much the same as might occur between any healthy normal boy with a keen sense of humor and a middle-aged statesman whose cares have not driven the gift of laughter from him.
4. A long winter as bitter as that of 1915 when the mercury fell to 54 degrees below zero was predicted by trappers reaching The Pas today who reported outlying settlements surrounded by great packs of wolves.
5. He loved to tell stories about the dark old warriors whose portraits looked grimly down from the walls around, and he found no listeners equal to those who fed at his expense.
6. A little chick just out of the shell will after a few trials peck at and grasp grains of food with its beak as well as at any later time.

EXERCISE 5

Standing at the blackboard, give a three-minute talk in which you explain the meaning of *restrictive* and *non-restrictive*. Use for illustrations, if you wish, sentences taken from the book.

V THE COMMA BEFORE A CONJUNCTION

1 Mr. Brown brought Henry and Arthur and Peter and Charles came on foot.

2 In those days gods conversed with men and rocks and stones found human speech.

Neither of these sentences is clear. In the first, we do not know whether *Arthur* and *Peter* are objects of *brought* or subjects of *came*. In the second, *rocks* might be the object of *with* or the subject of *found*. That is, we cannot tell, concerning either of these compound sentences, where the first member or clause ends. A comma is needed before the conjunction joining the two members.

3 They ran as fast as they could for the boat which left at ten.

4 They ran as fast as they could for the boat which left at ten was the last one they could take that night.

The third sentence is perfectly clear. In analyzing it, we would say that the object of the preposition *for* is *the boat which left at ten*. *For* in the fourth sentence is a conjunction. It joins two clauses. There is no way of telling that it is a conjunction and not a preposition till the word *was* is reached. A comma placed before *for*, however, would warn the reader that a new clause follows.

5 It is frightfully difficult to know much about the Fairies and about the only thing known for certain is that there are fairies wherever there are children. — BARRIE

This compound sentence (the second member is complex) is reasonably clear as it stands. But Mr. Barrie placed a comma before *and*. Why? Probably not merely to help the reader to see where the first member of the compound sentence ends. Each member of the sentence tells something about fairies. The two items of information concerning them are, perhaps, equally important. Each might have been placed in a sentence by itself, which would have emphasized its importance. Something of emphasis is gained when a comma is placed before the conjunction.

6 Our environment is largely determined for us but what we shall make of it is for us to decide.

7 Our environment is largely determined for us, but what we shall make of it is for us to decide.

8 Our environment is largely determined for us; but what we shall make of it is for us to decide.

9 Our environment is largely determined for us. But what we shall make of it is for us to decide.

Perhaps you can see that though the words remain the same in these four illustrations, the emphasis of the second assertion grows as we place before the conjunction first a comma, then a semicolon, then a period.

From the cases examined it is seen that sometimes a comma before a conjunction is imperative. Sometimes a comma thus placed, though not imperative, is a convenience, aiding the reader to see where the first member ends. Sometimes a comma before the conjunction gives prominence or emphasis to the second of two coördinate members. Still greater emphasis, or a greater degree of separation, may be gained by placing before the con-

junction a semicolon or even a period. An important thing to remember, however, is that no punctuation mark should be placed before the conjunction unless it will serve some purpose.

EXERCISE 1

Punctuate, and in each case show that the comma serves a useful purpose:

1. They called for Harry and Elbert then launched the boat.
2. On the counter were loaves of bread and cakes and crullers and pies were displayed in the window. 3. There was no sound but the pressure of the air current seemed to carry a vibration that sang softly in his ears. 4. He deserves praise for getting the task done so quickly called for the hardest kind of work. 5. Each carried an umbrella and three sandwiches for lunch. 6. Great flocks come down the Atlantic coast in October and November and separate into smaller bands that take up their residence in sandy stretches or open tracts near the sea or wherever the food supply looks promising and there the larks stay until all seeds buds of bushes berries larvae and insects in their chosen territory are exhausted.

EXERCISE 2

Study these sentences. How should they be punctuated? Are some of them clear as they stand? Do you find places where you are in doubt whether to use a comma or a semicolon? How many of the sentences are compound?

1. The campers live in strong khaki tents with floors elevated from the ground to insure dryness and in well screened lodges which afford comfort and protection. 2. Whenever you walk says Walter Camp stand up with chin in hips back and chest out and think how tall you are. 3. It is said you know that it takes two to make a bargain and I believe it is equally true that only one gets it. 4. The leader may be no better than you but some one must give orders and set the pace. 5. The engineer a torch in his hand swung down and we shook hands before I climbed

the iron rungs to the cab. 6. My dog eats anything from Welsh rabbit to ashes and appears to suffer no ill effects. 7. Words writes Archbishop Trench convey the mental treasures of one generation to generations that follow and laden with their precious freight they sail safely across gulfs of time in which empires have suffered shipwreck and the languages of common life have sunk into oblivion. 8. There is little or no burning in a volcano for there is little or nothing to burn. 9. When asked if it would pay a young man to work his way through college he replied Certainly and it will pay a young woman as well. 10. The design of a tool is more important than the temper but every good tool must have both. 11. Anybody can say Yes though it is not everybody who can say Yes pleasantly but it is far more difficult to say No. 12. Ask Mr. Brown or Mr. Porter or Mr. Beals perhaps will tell you. 13. There were pots of gold at the ends of some of the rainbows but it was not easy to tell at which end and most of the rainbows were entirely potless. 14. Depart from the highway and transplant thyself in some enclosed ground for it is hard for a tree which stands by the wayside to keep its fruit. 15. With two players coming toward one baseball at top speed there is usually only one thing to do and that is to telephone for the ambulance. 16. Boston was a thriving shipping town long before the Revolution and masters and mariners thronged the coffee-houses and taverns along the water-front. 17. Truth after all wears a different face to everybody and it would be too tedious to wait till all are agreed. 18. Run for the men who are holding you have only blanks in their pistols.

EXERCISE 3

How should these sentences be punctuated? Are some of them clear as they stand? In any of the sentences do you find conjunctions which do not join clauses?

1. Wait for Mary is hurrying to catch up with us. 2. I prefer to stay at home for many of my old friends may call. 3. What attractive ways she has and what an attractive face! 4. A lyric Professor Schelling says is primarily a poem that sings as an epic is primarily a poem that tells. 5. All admissions and fees and all automobile carriage and train fares incidental to our program of sightseeing

are included. 6. Ex-president Eliot declares that in a modern world a nation is effective in proportion to its truthfulness or in other words in proportion as it keeps its thinking speaking and acting in accord with facts. 7. At length just after nine o'clock she heard the welcome sound of wheels on the gravel outside and presently the doctor entered the room. 8. Give it up or give me up. 9. A comfortable davenport was drawn up in front of the dancing flames and a softly shaded reading-lamp stood back of it. 10. Every house flaunted a flag and fireworks were set off on the neighboring green. 11. A braided rug was spread in front of the open fire and an old-fashioned rocking-chair stood by the sunny window.

VI SENTENCES IN WHICH A DEPENDENT ELEMENT STANDS FIRST

- 1 After he had gone home, ——
- 2 After he had gone, home ——

How many sentences beginning with the first of these word-groups can you make? Hundreds, no doubt. How many beginning with the second word-group can you make? Very few, and none of them would be identical in meaning with any sentence made in the first experiment. The position of the comma makes a difference.

- 3 After he had gone home, we found his letter.
- 4 After he had gone, home seemed dreary enough.

The service rendered by the comma is seen in these two sentences. It points out where the dependent clause ends and the principal clause begins. It tells the reader instantly whether *home* is to be taken with the words which precede it or with the words which follow it.

- 5 Just as he was passing by the house burst into flames.
- 6 In the weeks that followed his election seemed certain.

Possibly you read each of these sentences a second time before you caught the meaning. Because *by* sometimes

takes an object, you may not have instantly seen that *house* was not its object but the subject of *burst*. Because *followed* may take an object, you may not instantly have seen that *election* was the subject of *seemed*. Your eye grouped words wrongly.

Whenever a dependent clause precedes the principal clause, it is well to set it off by a comma, that the reader may quickly see where the dependent clause ends. There are cases, it is true, where the meaning is instantly evident without the comma; but during apprenticeship days, when you are learning to make sentences that are perfectly clear, it will be well for you to follow the rule invariably. A word of caution is necessary, however. Notice this sentence:

7 *What he had done with the money* remained a mystery.

The clause italicized is a dependent clause. But it serves as subject of *remained*. Seldom is it advisable to separate a subject from its verb; they should be kept together. Therefore the italicized clause should not be set off.

EXERCISE I

Which of the following sentences begin with a dependent clause? Punctuate such of the sentences as you think require further punctuation.

1. Home seemed dreary enough when mother was away.
2. When mother was away home seemed dreary enough.
3. Who told Mr. Brown was never known.
4. When the bell rings pass quietly to your rooms.
5. If the tropical jungle becomes a field who will labor in it?
6. By crossing to the other side you will get a better view.
7. If a slight scratch made on the finger with a rusty nail is immediately cleansed with an antiseptic wash it will heal at once.
8. That you are in error we will try to show.

9. That you are in error will soon appear. 10. From ten in the morning till late at night we worked as hard as we could.
11 After he had finished eating the parrot flew into another room.
12. One day while I was ironing a dear friend whom I had not seen for weeks called to see me.

EXERCISE 2

- 1 Leaving Bolton the next morning about seven they found themselves in New York.
- 2 This being so fortunate are all who came early.
- 3 Rumbling and swaying the train rushed through the darkness.
- 4 Laughing Bess turned to go.
- 5 To escape the necessity of procuring disguises became more and more apparent.

Are these sentences clear? In the first, try placing a comma after *Bolton*; then try placing one after *morning*. Does not the position of the comma determine the meaning? In the second sentence, since the adverb *so* might modify *fortunate*, a comma placed between these two words would be an aid to the rapid reader. *Swaying*, in the third, might take an object, and it is followed by a word which might serve as an object; so perhaps it would be well to place a comma after *swaying*. Surely the fourth sentence is clear as it stands. Yet it is well to remember that *Laughing Bess turned to go* and *Laughing, Bess turned to go* are not identical in meaning. In the last sentence, unless a comma is placed after *to escape*, the eye of the reader might "run by"; for the sentence might end in such a way as to link *the necessity of procuring disguises* with *To escape*.

In four of the five sentences examined, the principal statement is preceded by a participle or a phrase containing a participle; in one, the principal statement is preceded by an infinitive. Sentences in which a principal

statement is preceded by a participle or an infinitive, alone or in a phrase, always need watching; for infinitives and participles have a provoking way of reaching out after nouns and phrases which do not belong to them.

Punctuate such of the following sentences as require further punctuation:

1. Fascinated Mary watched him turn the handle.
2. This having happened to carry out our original plan was impossible.
3. Armed with a letter from one of his directors who knew the cashier he took the afternoon train for New York.
4. Fully realizing his danger he rushed towards the gate.
5. To gain a correct notion of its importance is not an easy matter.
6. To gain a correct notion of its importance let us study the case with extreme care.
7. To give one illustration from many I might mention the case of commercial imitation.
8. Weary but never flinching Arthur pushed on.
9. Deciding upon a suitable name for the cottage took many weeks.
10. No other suitable examples occurring to me I will bring this exercise to a close.

EXERCISE 3

- 1 In two great pans slowly revolving paddles were turning over and over a mass of wood pulp.
- 2 The week before the examinations had been mentioned by all the instructors.
- 3 After all he has done the best he could under the circumstances.
- 4 Yes you are right.
- 5 My dear sir we are truly sorry for you.

Could these sentences be made clearer through punctuation? In the first sentence, does *slowly revolving* modify *pans* or *paddles*? It is impossible to tell, for the pans might be revolving. Very seldom does a prepositional phrase need setting off when it precedes the principal statement, but this sentence reminds us that sometimes it is necessary. A comma after *before* in the second sen-

tence and after *all* in the third would help the reader to catch the meaning more quickly. *After all* is but one of scores of similar expressions which often, though not invariably, are best set off by a comma when they come first in the sentence. Here are a few of them: *again, furthermore, that is, on the contrary, for instance, naturally, moreover, finally, by the way, indeed.*

Yes, in the fourth sentence, should be followed by a comma. The responsives *yes* and *no*, coming first in a sentence, always are thus set off, even though the comma may not add clearness. In the last sentence, there should be a comma after *sir*. A word independent by address, together with its modifiers if there are any, is set off by the comma no matter where in the sentence it occurs.

In each of the following sentences, how far might the reader's eye "run by" if the comma were omitted? In the first sentence, for example, how far would one be likely to read before noting that *To sell them* is a word-group not closely related to *trucks*?

1. To sell them, trucks must first be secured to carry the goods to market.
2. By the way, all who took the examinations passed them.
3. To tell the truth, about all he said was false.
4. While they were approaching, the mountains became shrouded in mists.
5. After he had left, the camp quieted down for the night.
6. Behind, the Pullmans cast steady squares of light on the racing cut.
7. As things now are, what we hoped for is no longer possible.
8. For long years after, the head of the bank was my truest friend.
9. They kept on singing, noisily marking time with their feet.
10. This being so, fortunate shall we be if we persuade him to accept the position.

EXERCISE 4

Which of the following sentences require further punctuation?

1. Mr. Gould will you kindly mail this letter? 2. After all our misfortunes we are able to smile. 3. After all our misfortune is but slight. 4. Well can we afford it? 5. Well can we afford it if the need is as great as you say. 6. However we tried we could not get the car to go. 7. However we tried to make the best of it. 8. On the other hand were rocks. 9. On the other hand it might prove dangerous. 10. By the way you talk one would think you were frightened. 11. By the way he talked so incoherently that we could not always understand him. 12. From a purely cold-blooded business point of view honesty is the best policy. 13. That is what they ask for and what they expect are two very different things. 14. Half-way down the stairs make a sharp turn. 15. Half-way down the stairs was a landing. 16. Yes this will do. 17. Naturally we said we should be delighted. 18. Naturally bashful Bill simply stuttered. 19. At the same time let us be lenient. 20. At the same time of day the boat arrives. 21. Besides the ferry stops running at ten. 22. Besides the ferry there are rowboats. 23. To be sure any one may be energetic on occasions. 24. To be sure of yourself be fully prepared. 25. Sir we have had a good talk.

EXERCISE 5

Punctuate such of the following as you think require further punctuation:

1. If the position is still open I should like to be considered an applicant. 2. After all this has been done to please the boys. 3. To keep us in step was difficult. 4. To keep us in step our leader cried "Left! left!" 5. If a word spoken in time is worth one piece of money silence in its time is worth two. 6. One of the chief items of expense in operating a moving picture theater is the cost of printing the tickets. 7. Beyond giving vent to a sneeze or two left over from the previous winter the old man made no sign

of life as we drove along. 8. At the same time that other countries were preparing for war we were developing our industries. 9. However we do what we are told and make no complaint. 10. However we do what we are told we fail to satisfy our masters.

EXERCISE 6

Punctuate such of the following sentences as you think require further punctuation:

1. Granting that he is honest may we not nevertheless question his fitness for this position? 2. By starting early in the morning and doing as much as possible of his own work by noon he found time to stand by the bookkeeper and learn from him how to keep books. 3. Once in a gale he climbed to the top of a swaying pine in order to feel the power of the wind as a tree feels it. 4. Sir I hope you will have no further trouble with punctuation. 5. To prevent such a disaster we telegraphed to Mr. Bolles. 6. Furthermore if the college man thinks that his education will give him a higher social status he is riding to a fall. 7. Among the sayings that have a currency in spite of being wholly false upon the face of them for the sake of a half-truth upon another subject which is incidentally combined with the error one of the grossest and broadest conveys the monstrous proposition that it is easy to tell the truth and hard to tell a lie. 8. If the tailor were to dress the stout lady who wants to appear tall in costumes with horizontal stripes and the thin one who wants to look plump in a dress with vertical stripes the effect would be the opposite of that desired.

The main purpose of the comma is to group words which belong together and to keep apart words which do not belong together. The six preceding exercises are all designed to show that a comma is sometimes necessary, or at least desirable, to indicate where a principal statement begins when it does not stand at the beginning of the sentence. No hard and fast rule regarding this can be made except the following general one:

Insert a comma whenever it is actually needed to show quickly where the principal statement begins. Almost always it is best to set off, by a comma, a dependent clause when it immediately precedes a principal clause. Frequently it is best to set off a phrase, especially one containing an infinitive, a participle, or a gerund, when it stands first in a sentence. Sometimes it is necessary to set off a plain prepositional phrase, but not often. Always set off the responsives *yes* and *no*; always set off words independent by address.

To memorize this long rule blindly will do you little good. Correct punctuation calls for thinking rather than for remembering.

VII THE SEMICOLON

1 We are Americans. We cannot fight our Government.

These two sentences are closely related. The same pronoun serves as subject in both. The first sentence explains the second. Yet how wise to keep them separate. To join them with *therefore* or some other connective would be to sacrifice the snap and vigor they now possess. As they stand, they have a strong, military, patriotic tone. Joins are often weak spots. Do not use connectives unnecessarily.

2 There have always been poor people. There always will be.

These two sentences are closely related, yet it is better that they should remain independent. What use would the conjunction *and* serve?

3 He does not run away; he merely crouches like a guilty thing.

Here are two grammatically complete sentences. They are grammatically independent, yet so closely related in thought that the writer apparently did not wish to separate them by means of a period. That, probably, is why he employed a semicolon. The semicolon is like a weak period. It is used between grammatically complete sentences that are closely related. Often it is better than a conjunction.

4 You began like a typhoon; now your voice is as faint as a summer breeze.

Here too are grammatically complete sentences, each fully equipped with subject and predicate. The second might properly begin with a capital letter. But you will note that the sentences are closely related; they work together to bring out a contrast. Presumably the author preferred to use the semicolon rather than the period, that the reader might regard the two grammatical sentences as one in thought.

5 Eighty years ago a locomotive weighed ten tons; fifty years ago it weighed forty tons; now in some instances it weighs four hundred tons.

Here are three grammatically complete sentences joined in one, the semicolon taking the place of the period.

The purpose of these five illustrations is to call attention to the fact that often sentences which we are tempted to join by means of a conjunction are better kept separate; but that sometimes, when grammatically complete sentences are closely related, it is well to separate them by means of the semicolon. The semicolon, like the period, indicates completion of a sentence; but it does one thing which the period cannot do. It indicates that the sentences between which it stands are closely related.

EXERCISE I

Study the punctuation of the following sentences. Show first that where the semicolon is employed it stands between grammatically complete sentences. Would the force of the sentence in any instance be lost if the period were substituted for the semicolon? Would you recommend, in any instance, the substitution of a semicolon for a period?

1 The Government of the United States is not unjust; more than that, it is concerned that injustice shall not prevail.

2 If you say "iron," men look wise and serious. If you say "hens," they grin.

3 It was raining a little, and cold; a good fire was burning on the hearth.

4 All honest men will bear watching. It is the rascal who cannot stand it.

5 Darwin called the brain of the ant the most marvelous speck of matter in the universe. It is so intricate for its size—less than that of a pin-head; it is the repository of so many ready-made tricks.

6 All dreaded it; all sought to avert it.

7 Property can be paid for; the lives of peaceful and innocent people cannot be. — WOODROW WILSON

8 The horrible band was not making music; it was simply murdering silence with a vulgar, ferocious energy. — CONRAD

9 For not giving you a general summary of news, you must pardon me; it is not in my power to do so.

10 Elizabethan drama originated at court, in the universities, and among the lawyers of the Inns of Court; it progressed to the schools and singing choirs and thence to the inn yards and taverns of London. — SCHELLING

EXERCISE 2

Study the following. How many grammatically complete sentences does each contain? Punctuate wisely, choosing between the period and the semicolon.

1 The smoke rises because the air falls the clouds float because of the greater weight of something beneath. — BURROUGHS

2 The suggestions in this circular refer in most respects to the requirements of a family of four persons larger families will require more and smaller families less.

3 I think it a most excellent plan don't you?

4 "Don't jump," shouted the fireman "we'll be there in a minute."

5 The street is all surface nothing grows there it hides only the sewer.

6 "Membership in the Just a Little Late Club," says Bruce Barton, "is not a misfortune it is a habit, and one of the most exasperating habits in the world."

EXERCISE 3

Punctuate:

1 The first qualities of a soldier are steadiness and discipline only after these comes valor. — NAPOLEON

2 When one flies all fly when one feeds all feed.

3 Pitiful is the case of the blind who cannot see the face pitiful that of the deaf who cannot follow the changes of the voice.

4 We will ask Mr. Snow perhaps he can tell us.

5 Its record in this respect compares most favorably with that of any other company for a good score of years its members have been enjoying the best insurance for a constantly diminishing amount of deposit.

6 On that storm-beaten coast he knew every rock and tree in fog and clear by day or night he knew them as the seal knows them and feared them as little.

7 Some city streets as well as many park roads and country highways are macadamized that is their top coating is made of fine crushed stone rolled hard and perhaps treated with a tar or oil preparation to bind it together and keep down the dust.

8 He could not help himself the crust was so smooth that he slid to the bottom of the hill.

9 A boy is taught to read his own and other languages in order that he may have access to infinitely wider stores of knowledge than could ever be open to him by oral intercourse with his fellow men he learns to write that his means of communication with the rest of mankind may be indefinitely enlarged and that he may record and store up the knowledge he acquires. — ROOSEVELT

10 The semicolon is hard to find in the news section of the morning paper it is a somewhat aristocratic punctuation mark and prefers the editorial page.

EXERCISE 4

1 A policeman is worth little unless he is honest, temperate, and cleanly within and without; but he is worth less if he does not possess the positive, visible good qualities of hardihood, energy, resolution, and personal daring.

— ROOSEVELT

This sentence is made up of two parts joined by the coördinate conjunction *but*, which acts as a hinge. Notice the semicolon, making conspicuous the dividing point. The semicolon is all the more desirable because the two parts of the sentence are long and are broken by commas. It has the effect of an extra large comma, in its ability to catch the eye.

2 When the driver of an automobile can see a child, even a short distance away, he looks out for him; but the child may jump into the street from behind some-

thing, or may drop off an ice wagon or a slowly moving vehicle in the path of an automobile so quickly as to make the promptest and most vigorous action useless to prevent hitting him.

In this long sentence the semicolon is used precisely as in the first, to emphasize the dividing point between coordinate parts of a sentence. The two sentences which follow show that the semicolon is sometimes used before other conjunctions than *but*.

3 The decline of the drama is a thing on which I feel deeply and bitterly; for I am, or I have been, something of an actor myself.

4 No living creature, not even man, has achieved in his sphere what the bee has achieved in her own; and if some one from another world were to descend to this globe and ask what was the most perfect thing that unaided reason had performed here below, we should have to offer the humble comb of the honey bee. — MAETERLINCK

Where, in the following sentences, might the semicolon be used?

1 He realized that there was little chance of his being rescued by his friends for his landlady would think that he had simply gone to New York for a few days to visit his brother.

2 The strength of birds as compared with that of man is enormously out of proportion to their size but it is largely concentrated in the muscles that move the wings for it is by flight that the bird is enabled to live.

3 Half an hour passed then another half-hour and still another yet neither the boy nor the doctor arrived.

4 The errand should have taken not more than an hour but it actually took two for before we reached the village the engine had stalled twice and on the return trip I had two punctures and a blow-out.

5 Not only here but over the whole county of Norfolk the well-sinker might carry his shaft down many hundred feet without

coming to the end of the chalk and on the seacoast where the waves have pared away the face of the land which breasts them the scarped faces of the high cliffs are often formed of the same material.

6 A few miles beyond is a second lake and beyond that a third merely a tarn in a mountain cup a mile above the Pacific but the weather was threatening so I turned back.

EXERCISE 5

The semicolon should be used only between coördinate word-groups.

1 The dog was not merely frightened; he was terrified.

2 As for Davie himself, he was hardly a common boy; but whether he was an uncommon dunce or was possessed of uncommon talent was not wholly clear to the inhabitants of Banquo Bend.

In the first illustration the semicolon is correctly used to separate two grammatically complete sentences, one as important as the other. In the second, the semicolon correctly separates two statements joined by *but*. The two statements are coördinate; neither depends on the other.

3 Altogether apart from a supply of timber, the preservation of forests in many places is desirable *to reduce* soil erosion and the resultant waste on lower lands, in streams, channels, and in harbors; *to make* floods less frequent and less dangerous; and *to help* equalize the flow of streams important for navigation, power, or irrigation.

In this long sentence the semicolon is used between dependent elements—three infinitive phrases forming a series. But these phrases are of equal value. All are in the same grammatical construction, for all modify the adjective *desirable*.

4 This was Monday's menu: *for breakfast*, fruit, cereal, and a glass of milk; *for lunch*, a salad and plenty of bread and butter; *for dinner*, roast beef, three kinds of vegetables, and ice cream.

Here the semicolon is used correctly between coördinate elements forming the terms of a series. One term is as important as another. But note carefully the following sentences:

Wrong

5 The boys form in line by tent groups; each group having a separate table with the tent leader in charge.

6 They worked hard all the afternoon and late into the evening; which Mr. Brown thought was a mistake, for they were already tired from their long tramp.

Right

The boys form in line by tent groups, each group having a separate table with the tent leader in charge.

They worked hard all the afternoon and late into the evening, which Mr. Brown thought was a mistake, for they were already tired from their long tramp.

To use a semicolon in the fifth sentence would involve placing it between word-groups of unequal value, a clause and a phrase. To use one in the sixth would be wrong, for that would involve placing it between a principal clause and a dependent. Whether a semicolon separates grammatically independent sentences, or clauses in a compound sentence, or two dependent clauses, or two phrases—indeed, wherever it is placed—it is a sign of equality. It separates word-groups of equal value. That is the main thing to remember.

Show that the semicolon is incorrectly used in the following:

1 Tuesday proved to be a rainy day; a bad beginning for our plans.

2 We all thought longingly of the comforts of home; dry, well-made beds, mosquitoless nights, well-cooked food, plenty of hot and cold water.

3 Wonderfully well behaved were these young Orientals; quiet and orderly to a degree that would astound American youth.

4 He replied; "I want to go to Port Said."

5 Then he told them the old, old story about the fox who made chanticleer so dizzy that he fell off the limb of a tree; which amused the children greatly.

Note — See also the sections entitled *Sentences Containing Enumerations* and *The Comma before a Conjunction*.

VIII THE APOSTROPHE

1 Mary's chief delight was to study the ladies' hats.

2 You'll find that he isn't the sort of person who says goin' and doin'.

3 Dot your i's and cross your t's, and make better 4's and 6's, please.

These sentences illustrate the common ways in which the apostrophe is used. In the first sentence it is used in forming the possessive case of nouns. In the second, it is used to indicate the omission of one or more letters. In the third, it is used with *s* to indicate the plural of letters and figures. It is correct, however, to write *fours* and *sixes*, etc., but the reader might be for a moment puzzled if he should find this sentence: *He seldom dots his is*.

Here are sentences illustrating common errors in the use of the apostrophe:

Incorrectly Punctuated

1 Lets all meet at Marthas house.

2 He does'nt know the ladie's names.

3 I do not know who's it is if it is not their's.

In the first sentences the apostrophes have been omitted; in the second they are incorrectly placed. In the third, two apostrophes are used where none is called for. The pronominals *its*, *his*, *hers*, *theirs*, *yours*, and *ours* denote possession without the apostrophe. The possessive form of *who* is *whose*. *It's* is the contracted form of *it is*; *who's* is the contracted form of *who is*.

EXERCISE 1

Write from dictation:

1. I'm sure it's time Charles's dog had its dinner. 2. Edgar, whose face was pale with fright, called out, "Who's afraid!" 3. All the Joneses were present and also the Joneses' chauffeur. 4. He purchased two dollars' worth of chocolates and a dollar's worth of peanuts. 5. Is this theirs or yours? 6. They're looking at their presents. 7. They'll be glad that you've come. 8. There go Mr. Barnes, all the little Barneses, and Tommy Barnes's dog. 9. Haven't we had a good time! 10. He didn't know it couldn't be done, so he went ahead and did it. 11. There's some doubt concerning their being able to come, but they're anxious to be with us. 12. I can hardly tell his e's from his i's.

EXERCISE 2

Write sentences containing (1) *its* and *it's*, (2) *their* and *they're*, (3) *your* and *you're*, (4) *whose* and *who's*, (5) the possessive of *ladies* and of *Jones*, (6) the contracted forms of *who will* and *does not*.

EXERCISE 3

Prepare an exercise like Exercise 1, illustrating the uses of the apostrophe, and dictate the sentences to the class.

IX THE COMMA FAULT

The comma fault consists in using a comma between two grammatically complete sentences. Sometimes it is called "the child's error." In fairness to children, however, let it be admitted that older people make it too.

Wrong

- 1 The hanging of wall-paper demands skilful workmanship, that is my specialty.

Right

The hanging of wall-paper demands skilful workmanship. That is my specialty.

A moment's study of this first example reveals that it is made up of two complete sentences. They should be separated by a period or a semicolon, preferably a period.

Wrong

- 2 There is no building to do, the garage is shipped to you complete in every respect.

Right

There is no building to do; the garage is shipped to you complete in every respect.

Here are two grammatically complete sentences so closely related that perhaps it is best to separate them by means of the semicolon. A period thus employed, however, would not be incorrect. The one thing to remember is that the comma should not be used between grammatically complete declarative sentences. You must choose between the period and the semicolon.

EXERCISE I

Prove that these are incorrectly punctuated:

- 1 That makes no difference, you should not have done it.
- 2 We are sorry we cannot use your manuscript, because of the hard times the *Sphinx* has suspended publication.

3 "But we must, it is absolutely necessary, just push on and I will follow," said my friend.

4 I inclose a promissory note, perhaps it is not absolutely necessary, but I feel better when things are done in a business-like way.

5 I hope that some of the folks will come down Monday, the nineteenth, that is the most important day of Commencement week, our chapel is pretty well filled, so come early.

EXERCISE 2

First tell how many grammatically complete sentences there are in each of the following; then punctuate, supplying capitals when necessary.

1 Bungalows of five rooms cost \$6,000.00 to \$8,500.00 six or seven room houses vary from \$7,500.00 to \$15,000.00.

2 All went well till we reached the woods there we were greeted with a shower of stones.

3 The skin is composed of two layers the inner layer called the dermis is quite elastic it is a network of tiny nerves and blood vessels.

4 People do not eat wheat they eat flour.

5 When you return bring with you a live beetle and a little butter also a spool of silk thread a ball of twine and a long rope.

6 Tennis is my favorite game I play it as often as I can.

7 I am sure you will like canoeing it is much better than running a power-boat.

8 He was in doubt which book to take one looked interesting but contained many pages while the other a little thing looked like dry reading.

9 The two schools differ greatly one being for boys preparing for college the other for those taking commercial work and manual training.

10 BUILDING — Don't delay build now with the most economical building material on the market concrete blocks are suitable for garages houses stores for prices and terms call or see the Union Concrete Co. 8 Live Oak Avenue.

EXERCISE 3

Incorrectly punctuated

1 His cart contained a variety of things. Potatoes, onions, pears, apples.

2 At last the eventful day arrived. The day for which my chum and I had waited so impatiently.

3 The workmen cut down two pines standing near the water's edge. Which was a great pity, for they were beautiful trees.

4 After you are sure the surface is clean, apply the polish sparingly with a dry cloth. Rubbing briskly till a bright lustre appears.

5 Rose and Ethel read *Vanity Fair* and *Henry Esmond*, for they were fond of Thackeray. While Tom and Arthur reveled in *Robinson Crusoe* and *Swiss Family Robinson*.

In each of these five examples the punctuation is incorrect. The error consists in treating a part of a sentence as if it were complete. The error becomes at once apparent when these fragments of sentences are viewed separately:

1. Potatoes, onions, pears, apples. 2. The day for which my chum and I had waited so impatiently. 3. Which was a great pity, for they were beautiful trees. 4. Rubbing briskly till a bright lustre appears. 5. While Tom and Arthur reveled in *Robinson Crusoe* and *Swiss Family Robinson*.

Not one of these word-groups makes complete sense. We see at once that they are but fragments. Only when they are joined to the sentences from which they have been separated do they reveal their complete meaning.

A similar error consists in substituting the semicolon for the comma before a dependent phrase or clause. The semicolon, it must be remembered, whether used as a large

comma or as a small period, is a sign of equality. What precedes it and what follows should be of equal rank.

Incorrectly Punctuated

6 The campers left Thursday morning by the nine o'clock express; *Mr. and Mrs. Wyckoff remaining behind to close the bungalows for the winter.*

7 After reading the constitution, Mr. Hyde explained the manner of electing officers; *the president and vice-president to be chosen from the Senior Class, and the secretary-treasurer from the Junior Class.*

What precedes the semicolon in each case is a clause; what follows the semicolon is but a dependent phrase—a participial phrase in the sixth and an infinitive phrase in the seventh. A comma should be used in the sixth, a comma or a colon in the seventh; for as they stand, the italicized word-groups are treated as if they were of the same rank as the clauses which precede them.

Prove that the following are incorrectly punctuated:

1 Take the plate from the holder and place it in the developer film side up. Continuing developing until the high lights appear very dark.

2 Won't you send us, please, a sample of the paper you are using? And tell us about how many reams you buy in a year?

3 All the houses in our street were decorated. Some with flags and bunting, and some with evergreens.

4 The hall was packed, and all the front seats were filled with boys; which, you can imagine, made little Molly nervous indeed when she mounted the platform to speak her piece.

5 The following day it rained hard and there was no school. The best thing that could have happened, we all agreed.

6 The hours are very long. From seven in the morning till seven at night, with an hour off at noon.

EXERCISE 4

Correct the following:

1 In repairing a watch the workman's patience is very often exhausted before he discovers what is wrong, he becomes nervous, and often he is forced to give up the task till some other time.

2 The air is dry, the evenness of temperature, the pure and wholesome drinking water together with the absence of fogs, make it an ideal location for a home.

3 "This will never do," he said, " we must hurry or we shall be late."

4 The annual expenditure is about \$9,400.00, a considerable portion of this sum must be obtained from private sources.

5 "But we must get to the bargain counter, it is absolutely necessary, just push on and I will follow," said Mary.

6 I am a good driver but not much of a repair man but I am willing to learn and should be glad to work round the garage I like motor cars very much I like to drive them and I like to work on them for reference see Joe Peters who has charge of the cars at the New York Market he can tell you all about me.

X MISCELLANEOUS EXERCISES

EXERCISE I

The following sentences, it is thought, are correctly punctuated. Justify the use of each mark, giving a rule whenever you can. If you find a sentence which you think is incorrectly punctuated, argue the case.

1 What shall we do if he does not come?

2 Run for the doctor!

3 No, it cannot be done.

4 Fool, look in thy heart and write.

5 What! has he not returned?

6 Mark Twain (Samuel L. Clemens) once lived in Hartford

- 7 Dr. William H. Carter presented the flag.
- 8 His name, remember, is Lindsay.
- 9 When cats are away, the mice will play.
- 10 The equipment includes a locker for each girl, sewing tables and chairs, four sewing machines, and a mirror.
- 11 Mind your p's and q's.
- 12 This occurred Thursday, July 18, 1892, in Westfield, N. J.
- 13 The following officers were chosen: president, John Murray; vice-president, David Hume; secretary-treasurer, Arthur Tomlinson.
- 14 Professor Raleigh is right when he says, "Insincerity . . . is the commonest vice of style."
- 15 It's a pity that we're obliged to report Margaret's absence at eight o'clock.
- 16 "To be good," wrote Mark Twain, "is noble, but to teach others to be good is nobler — and less trouble."
- 17 "At the very instant that I called out 'Take care!'" he said, "in he tumbled with a mighty splash."
- 18 "It is of no use," Francis said with a sigh; "we must find out his mother's address in some other way."
- 19 Fruit-growing is one of the most scientific of industries, and it is becoming more so for two reasons: (1) the necessity of combating the enemies of trees, (2) the problem of marketing.
- 20 The other house, which is of brick, cost twice as much as the one which we saw yesterday.
- 21 Ladies and gentlemen: It is with regret that I announce that, owing to the illness of Professor Tyler, there will be no lecture tomorrow evening.
- 22 Mr. Jones brought Peter and John, and Theodore and Charles walked.
- 23 Mr. Lowell once said that to "browse in a library" was perhaps the only way in which time might be "profitably wasted."
- 24 In industry, art, science, in fact in all kinds of work, good results require good implements kept in good condition.
- 25 These navigators certainly deserve our admiration for the courage and pluck with which they accomplished their hopeless tasks in the face of difficulties of which the people of our own comfortable world can have no conception.

EXERCISE 2

Explain the changes in meaning brought about by changes in punctuation.

1

He is going. He is going! He is going?

2

He said nothing at all.

He said, "Nothing at all."

3

Mr. Jones gave fifty dollars more than Mr. Smith.

Mr. Jones gave fifty dollars, more than Mr. Smith.

4

When prices are changing, wholesale prices move first and most, retail prices next, wages next, and rent last and least.

When prices are changing, wholesale prices move first, and most retail prices next, wages next, and rent last and least.

5

I like to see him with his sister Bridget.

I like to see him with his sister, Bridget.

6

Come now or it will be too late.

Come, now, or it will be too late.

7

My brother's boat is waiting.

My brothers' boat is waiting.

8

What! Do you think he is coming?

What do you think! He is coming.

9

You are hereby notified to relay the walk, curb, and gutter-stones not now in order in front of your premises.

You are hereby notified to relay the walk, curb, and gutter stones, not now in order, in front of your premises.

10

The pocketbook which was left on the table was black.

The pocketbook, which was left on the table, was black.

11

Your mark is thirty below the passing grade.

Your mark is thirty, below the passing grade

12

We did not go because we were afraid.

We did not go, because we were afraid.

13

What! did he reply? What did he reply?

EXERCISE 3

Here are three long sentences in which one hyphen and one apostrophe are the only punctuation marks except the period. The first contains 34 words, the second 54, and the third about eighty. Are they not reasonably clear?

It was said that a little village on the banks of the Tiber had suddenly risen to great power and was making itself the acknowledged leader of all the Latin tribes who inhabited central Italy. — VAN LOON

But so well did the King's architects and engineers perform their task that the narrow passageway which leads to the royal tomb in the heart of the stone monster has never yet been pushed out of shape by the weight of those thousands of tons of stone which press upon it from all sides. — VAN LOON

The gift of seven hundred thousand dollars by George F. Baker to Columbia University to pay for the twenty-six acres of land on the Hudson River at Two Hundred Eighteenth Street on which a splendid modern stadium for athletic sports will be erected assures for this great educational institution an athletic equipment adequate to the needs of its thousands of students and commensurate with the dignity and beauty of the metropolis which the schools on Morningside Heights primarily serve.

—Editorial in the *New York Times*

Let the members of the class compete in a hunt for the longest punctuation-free sentence discoverable. Each sentence submitted should be examined closely to see that necessary marks have not been omitted. In this competition the hyphen, the apostrophe, and the punctuation mark at the end of the sentence will not be considered.

EXERCISE 4

Find in the following sentences marks which should be removed because they perform no service. Imagine that each mark is pleading to be retained; so try to give a good reason for its removal—one that an intelligent punctuation mark would accept.

- 1 Sure enough, it was a poor, old, white, horse.
- 2 The reputation of our house for delicious food, luxurious appointments, and hospitality, is well known.
- 3 He took the jack from under the seat, and raised the rear axle.
- 4 The last to arrive were, Caroline Sinclair, Ann Seymour, and Bertha Allen.
- 5 Once upon a time there lived in the country a farmer's son, who was in love with a maiden, living about a quarter of a mile away.
- 6 I, myself, would have done the same

7 Members of the X. Y. A. of Bristol and vicinity, will hold a sheep roast at Lake Compounce, Thursday, September twenty-fifth.

8 I think, that the men from our school who take part in the Penn. Relays, deserve their letters.

9 The point in the poem, "Hervé Riel," where Riel takes the helm of the flagship, is, I think, the climax.

10 I once read a book bearing the title, "I've Been Thinking."

11 Members will assemble in their cars at the corner of Main and South Streets, at 5:45 P.M. and proceed in line to Compounce.

12 We were called into school by what was known as, "teacher's bell."

13 This little cherub, who was but five, possessed a bright, eager, face, sparkling eyes, and black, curly, hair.

14 Shakespeare makes Jaques say that: "All the world's a stage."

EXERCISE 5

Criticize the punctuation of the following:

1. In March 1918 the name of the firm was changed. 2. If there are children in the family, and you are interested in their education you owe it to them to fill out this card. 3. "Mother Tillie," she would ask, "Have you any noodles for me today?" 4. We purchase tracts of land that are well located (many times at acreage prices) subdivide them into building lots and sell them at very attractive prices. 5. If a loan is desired on a building about to be erected, the borrower furnishes us with architects and contractors plans, specifications and estimates. 6. If after thorough examination we find that a purchaser or a loan would be a satisfactory investment the details are completed and papers are carefully drawn.

EXERCISE 6

The sentences in this exercise call for close study. Are any of them correct? Find places where you think additional punctuation is needed. Find marks which you think should be removed. Perhaps in some cases marks

are misplaced, or the wrong marks used. If your decision is questioned, the instructor will appoint a member of the class to act as attorney and defend the interests of a mark protesting against removal or pleading for admission.

1 What next, pray tell?

2 Reply not later than September 8, enclosing check for your reservation, payable to A. B. Case, tickets will be mailed at once.

3 These days show off the store at its best in many ways, its roominess, brightness, good air, comfort, and, above all, its full assortment of trustworthy merchandise.

4 It is with pleasure that we announce the opening of Black Rock Camp for boys located on the shores of Penobscot Bay.

5 We take this means of calling your attention to a policy, issued by this company which, at a low rate will furnish a contract formerly requiring a much higher rate.

6 Count the results you have obtained in your past business experience — are you satisfied?

7 Now the point of the story is this: Did the tiger come out of that door or did the lady?

8 Why buy second-hand pianos; see our display for lowest city prices; cash or credit.

9 It is in Armenia that these children live if the miserable existence that is their's may be called living.

10 A belt matching the suits in color and material, or a black leather belt not more than three inches wide, must be worn.

11 "At last we are here, I exclaimed, as we stood in front of the store. Oh! but what a crowd, why, everyone in town must be here, and just look even a policeman trying to keep people from crowding one another. Well no doubt you will not be able to get to the counter.

12 The earliest bird known, the Archaeopteryx, had teeth, two fingers on each wing, and a long reptilian tail adorned with feathers, says Mr Forbush.

XI PUNCTUATION RULES

The main purpose of the sections immediately preceding is to fix in the mind, through a study of examples rather than through definitely stated rules, the more common uses of punctuation, particularly the uses where error is likely to occur. For convenient reference, not only the rules already explained but a number of others are here brought together. Following the rules will be found a section entitled Ten Common Errors in Punctuation.

PERIOD

1 The period is used to mark the close of a declarative or imperative sentence. (See rules for the semicolon and the exclamation point.)

2 The period is used after certain abbreviations, and after initials. (See rule for the apostrophe when used to indicate the omission of letters.)

Dr. William E. Conklin presided.

3 Three or more periods are used to indicate the omission of words from a passage quoted but in part. (This is not, strictly speaking, a correct statement, since what appear to be periods are but a succession of dots.)

Insincerity, on the other hand, is the commonest vice of style.

— RALEIGH
Insincerity . . . is the commonest vice of style. — RALEIGH

INTERROGATION POINT

?

The interrogation point is used after a direct question.

Where shall I be tomorrow?

"Where shall I be tomorrow?" he asked.

(Note that the interrogation point is placed, as shown in the second example, directly after the question, not necessarily at the close of the sentence.)

EXCLAMATION POINT

!

The exclamation point is used after interjections, exclamatory words and phrases, and sentences expressing strong emotion.

Oh!

Marvelously clever!

Pshaw! you should have stayed.

Isn't the water fine!

He is gone!

Go at once!

(Use the exclamation point sparingly. Distinguish between *O*, which is but the sign of address, and *Oh*, which is used to express emotion. There is no reason why an exclamation point should be placed after *O*; the point may or may not be desirable after *Oh*.)

COMMA

,

1 The comma is used to separate the terms of a series when they are in parallel construction and are not joined by conjunctions. If the last two terms only are

joined by a conjunction, the comma is used regardless of the conjunction. (See the rules for the semicolon.)

New York, Chicago, and Cleveland were visited.

Suddenly, far off, like distant thunder, came a sound from the recesses of the mine.

We turned out at five, had breakfast at six, dined at twelve, and went to bed at nine.

2 The comma is used between the items making up a date or an address.

This occurred Thursday, July 10, 1892, in Boston, Massachusetts.

3 Commas are used to set off words or word-groups interrupting the grammatical sequence. (This broad rule has many applications, but the principle is the same in all. In applying the rule, keep in mind the purpose of punctuation. A slight interruption may not call for commas.)

This, alas, is impossible. (Interjection not requiring an exclamation point.)

The water supply, moreover, soon failed. (An adverb used almost independently. Scores of words and phrases are used like *moreover*, but not all require setting off.)

Please, my son, shut the door. (Words used in absolute address.)

The leader, a fellow named Jones, issued his orders. (Words in apposition. But not all appositives are set off. We write *The poet Noyes was there*, not *The poet, Noyes, was there*.)

And then, there being nothing else to see, we went home. (Absolute participial phrase. Such a phrase is set off no matter where in the sentence it occurs.)

Where, if you please, may I keep my dog? (A clause interrupting a clause.)

"Where," he asked, "may I keep my dog?" (A clause interrupting a quoted sentence.)

This place, at least so I am told, is for sale. (Parenthetical matter interrupting the grammatical sequence.)

4 The comma, singly or in pairs as the case may require, is used to set off a clause or phrase to show, if necessary, that it is not restrictive.

A task that I dislike above all others is to sweep the cellar.
(Restrictive)

Katahdin, which lies at the lower end of the lake, is but a hamlet. (Non-restrictive)

5 The comma is used, when necessary for clearness, to mark the termination of a dependent element preceding a principal clause. A dependent clause preceding a principal clause commonly needs setting off; a phrase rarely requires setting off unless it contains a verbal.

If you call, the men will come at once.

To sell them, trucks must first be secured to carry the goods to market.

6 The comma is used after the responsives *yes* and *no* standing first in the sentence. It is also used, when necessary for clearness, after many introductory adverbs and adverbial phrases standing first in a sentence.

No, it cannot be true.

Finally, what have we profited by all our efforts to conciliate?

7 The comma may be necessary before a conjunction joining coördinate clauses. Used in this way, it may serve to show that *for* or *but* is employed as a conjunction, not as a preposition; or to suggest a greater degree of separateness or difference in the subject matter of the two clauses.

We made our preparations the evening before, for an early start was necessary if we were to reach Denver by sundown.

(See the rules for the semicolon.)

8 A comma may be used between any two word-groups to prevent the reader from wrongly supposing that all or part of the second group serves as object of a verb or preposition in the first, or as a modifier of a verb or a substantive in the first. This is but a general application of several of the preceding rules.

SEMICOLON

;

1 The semicolon is used between grammatically complete sentences which are so closely related that to separate them with a period would be undesirable. Used in this way, the semicolon has the force of a weak period.

The Government of the United States is not unjust; more than that, it is concerned that injustice shall not prevail.

2 The semicolon is sometimes desirable before a coordinate conjunction (notably *but*, *for*, and *yet*) or a conjunctive adverb (such as *however*, *nevertheless*, *moreover*, *accordingly*) joining the clauses of a compound or compound-complex sentence. Yet remember that in such a case a period may be preferable. Which to use depends largely on the degree of separation desired.

Usually the fox sparrows keep in small, loose flocks, apart by themselves, for they are truly gregarious; but they may sometimes be seen traveling in company with their white-throated cousins.

The work was not difficult, nor were the hours long; nevertheless we thought we were martyrs.

3 The semicolon is sometimes desirable between the terms of a series when, for any reason, insertion of the comma would not quickly indicate the point of separation.

ration. It is especially desirable when one or more of the terms are broken by the comma. The terms may be clauses, phrases, or single words with their modifiers. Used in this way, the semicolon resembles a very conspicuous comma.

There are two points in the adventure of the diver: one when, a beggar, he prepares to plunge; one when, a prince, he rises with his pearl.

He planned the trip as follows: Monday, from Springfield, Mass., to Charlestown, N. H., with side-trips to South Hadley and Amherst; Tuesday, from Charlestown to St. Albans, Vt.

COLON

:

1 The colon is used after *as follows*, *thus*, *these*, and similar expressions when they introduce quotations, enumerations, or explanations.

First prizes were awarded the following: Clarke, Everett, Sinclair, Neilson.

The order of promotion was this: bundle wrapper, salesgirl, assistant buyer, buyer.

2 The colon is used after the salutation in a letter. It is also used after a formal salutation, such as *Mr. President* or *Ladies and Gentlemen*, preceding a speech.

3 The colon is used to separate hours, minutes, and seconds in a statement of time.

He will arrive on the 3:15 express.

The time of the winner was 3:45:6.

QUOTATION MARKS

“ ”

1 Double quotation marks are used in pairs to enclose a direct quotation. If the passage quoted contains more than one paragraph, the marks are placed before each paragraph, but after the final word of the last paragraph only.

“What shall we do next?” he asked.

“Tomorrow,” he said, “we shall be in Denver.”

(Note that two pairs of marks are required when a quoted sentence is interrupted by *he said* or a similar parenthetical expression.)

2 Single quotation marks are used to set off a quotation within a quotation.

“At the very instant that I called out ‘Take care!’” he said, “in he tumbled with a mighty splash.”

3 Double quotation marks are sometimes used to set off the titles of books, plays, magazine articles, etc. Commonly, however, titles are printed in italics. When preparing copy for the printer, underline the words to be italicized.

After reading “Julius Caesar,” we began “A Tale of Two Cities.”

After reading *Julius Caesar*, we began *A Tale of Two Cities*.

4 Double quotation marks are sometimes used to set off technical terms, and slang or colloquial expressions used somewhat apologetically. They are sometimes used to set off from the rest of the sentence a word or phrase that is being talked about.

Make it "snappy," boys.

The printer calls quotation marks "quotes."

Popular usage will often rob common words, like "nice," "quaint," or "silly," of all flavor of their origin.

(For the use of other marks in connection with quotations, see the rules for the comma and the colon.)

MARKS OF PARENTHESIS

()

1 Marks of parenthesis are used (a) to enclose figures or letters employed to mark divisions, and (b) to enclose matter which does not belong strictly to the sentence in which it occurs.

The school (not including the continuation department) offers five courses: (1) the English, (2) the classical, (3) the scientific, (4) the commercial, and (5) the manual arts.

The author warns (see page 36) against using the dash too freely.

2 Marks of parenthesis are used to enclose an interrogation or exclamation point inserted by one who, in quoting a statement, wishes to direct attention to something that is surprising or questionable.

He thinks that Charles (!) will be the one chosen.

This occurred, the boy claims, on February thirtieth (?), his brother's birthday.

BRACKETS

[]

Brackets are used to enclose explanatory matter inserted by one who is reporting the words of another.

"This building [the Municipal Building on Main Street] was erected in 1920."

DASH

1 The dash is used to denote (a) incompleteness, as when a sentence breaks off abruptly, (b) faltering speech, or (c) a sudden change in grammatical construction.

"And as I gazed at the sea, I saw —"

"Not a — surely not a — a — sea-serpent?"

Chairs, tables, pictures — these were thrown out of the window.

2 The dash is used when to a sentence apparently completed something further, perhaps in the nature of an afterthought or a surprise, is added.

"To be good," wrote Mark Twain, "is noble, but to teach others to be good is nobler — and less trouble."

"One accident in every five is due," the report says, "to poor lighting. The number in 1920 was 100,000 — all avoidable!"

3 Dashes in pairs are sometimes used like parenthesis marks.

And then — you'll hardly believe it, I fear — I actually made a home run.

APOSTROPHE

1 The apostrophe is used (a) to indicate the possessive case of nouns, and (b) the plural of letters and numerals.

Mary's eyes were on the ladies' hats.

His q's look like g's.

2 The plural of a word, when talked about as a word, is sometimes indicated by the apostrophe. It is better, however, to avoid this usage.

The sentence contains three but's. (Allowable)

But occurs three times in the sentence. (Better)

3 The apostrophe is used to indicate the omission of letters and figures.

It's not six o'clock yet.

He was graduated in the Class of '96.

XII TEN COMMON ERRORS IN PUNCTUATION

1 Over-punctuating. A sentence bristling with commas may be more confusing than if it were not punctuated at all. If a sentence reads smoothly, its meaning perfectly clear, do not set off expressions slightly parenthetical. Trust something to the reader's intelligence.

2 Using punctuation marks to indicate reading-pauses. Punctuation has little to do with such pauses. A reader may pause where a comma or a semicolon is found, but not necessarily. On the other hand, he may pause where there is no punctuation mark.

3 Placing a punctuation mark unnecessarily between parts of a sentence that are closely related and in their natural sequence.

(a) Between the last adjective of a series and the noun it modifies.

Wrong: This long, narrow, dark, passage led to a pit.

Right: This long, narrow, dark passage led to a pit.

(b) Between a subject and its verb.

Wrong: That he was mistaken, was soon apparent.

Right: That he was mistaken was soon apparent.

(c) Between a verb and its complement.

Wrong: He then summoned: Arthur, Edward, Patrick.

Right: He then summoned Arthur, Edward, Patrick.

Wrong: Among the guests were, Mr. Thomas, Mr. Peter, Mr. Bell.

Right: Among the guests were Mr. Thomas, Mr. Peter, Mr. Bell.

Wrong: He then said, that nothing could please him more.

Right: He then said that nothing could please him more.

Wrong: The reason for this delay was, that Mary could not find her lunch box.

Right: The reason for this delay was that Mary could not find her lunch box.

(d) Between a preposition, or an expression having the force of a preposition, and that which it governs.

Wrong: Use this remedy for: aches, pains, lameness.

Right: Use this remedy for aches, pains, lameness.

Wrong: We do all kinds of jobbing, such as, painting floors, repairing roofs, carpentry.

Right: We do all kinds of jobbing, such as painting floors, repairing roofs, carpentry.

(e) Between appositives when the first has nearly the force of an adjective, or when the insertion of a comma serves no purpose.

Wrong: The novelist, Dickens, was interested in private theatricals.

Right: The novelist Dickens was interested in private theatricals.

(f) Between a substantive and a modifying restrictive phrase or clause.

Wrong: The boy, sitting in the back seat, is my cousin.

Right: The boy sitting in the back seat is my cousin.

(g) Between two adjective modifiers which do not require separation, since the later one forms, in a way, part of the substantive modified.

Wrong: He was a wise, little, old man.

Right: He was a wise little old man.

4 Through lack of an intervening comma, permitting a word to extend its influence too far, so that it seems to take an object or modifier which does not belong to it.

Wrong: The inhabitants of this island manufacture porcelain and terra cotta and fish in the surrounding waters.

Right: The inhabitants of this island manufacture porcelain and terra cotta, and fish in the surrounding waters.

5 Placing the comma between grammatically complete sentences.

Wrong: The Mayor was more than pleased, it was impossible not to see this.

Right: The Mayor was more than pleased; it was impossible not to see this.

6 Amputating phrases and clauses and treating them as if they were complete sentences.

Wrong: We shoveled snow from the sidewalk. Making a huge pile near the street curb.

Right: We shoveled snow from the sidewalk, making a huge pile near the street curb.

7 Failing to place the interrogation point where it belongs — at the end of the question.

Wrong: "What shall we do," he asked?

Right: "What shall we do?" he asked.

8 Placing a comma before the first of a pair of quotation marks used to set off a title.

Wrong: I have been reading, "Barnaby Rudge."

Right: I have been reading "Barnaby Rudge."

9 Wrongly placing the apostrophe, or employing it uselessly.

(a) Inserting it at the wrong place when used to denote omission.

Wrong: T'is true. I have\nt it.

Right: 'Tis true. I haven't it.

(b) Using it with the possessive forms of pronouns.

Wrong: Is it their's?

Right: Is it theirs?

(c) Placing it before the final letter of a word ending in s, to denote possession.

Wrong: Is this Jame's dog?

Right: Is this James's dog?

10 Employing marks of parenthesis to indicate that the matter enclosed is to be deleted. Draw a line through the words or, better, erase them.

COURSE 3

SENTENCE CRAFT

SENTENCE ARRANGEMENT

COÖRDINATION

WORD REPETITION

WORD ECONOMY

THE GRAPHIC SENTENCE

SIMILE AND METAPHOR

SENTENCE CRAFT

I SENTENCE ARRANGEMENT

Standing twenty-eight feet away from the posts and at a fairly sharp angle, but with the wind behind him, the Princeton quarterback lifted a perfect drop-kick, which sailed directly over the cross-bar with plenty of distance to spare.

This is a good sentence, perfectly clear, with its six or seven items in precisely the order that the reader needs them. His mind does not have to rearrange the items; everything is in proper sequence.

While the ware is still at a dull, cherry-red heat, the enameler shakes or sifts the powdered glaze over it, the helper meanwhile turning the piece about so that all parts will be coated.

This too is a good sentence, because it presents its items of information in the order in which the reader needs them.

Above the hum of the multitude and the roll of drums rose the clear and ringing blasts of the cavalry bugles.

Notice the sequence. The writer's main purpose, presumably, is to call attention to the bugle blasts. But he "works up to" the blasts by giving the background of sound — first the hum of the multitude, then the roll of the drums. It is a good sentence, dramatically effective.

EXERCISE I

Keeping in mind that the items in a sentence should be presented in the order in which the reader will need them, study the following sentences to see if the italicized

words cannot be better placed. If you find a group of words dangling awkwardly at a sentence-end, try placing it at the beginning of the sentence, or tucking it in somewhere. Shift the position of modifiers which are too remote from the words they modify. Experiment till you have discovered the very best arrangement.

1. Sir Richard Boyle introduced a bill requiring that every pint pot should thereafter hold a quart *in the old Irish Parliament*. 2. The story goes that a Yankee visitor to the "Zoo" turned away with the remark "I don't believe it," *after a prolonged scrutiny of the giraffe*. 3. *We are assured* every letter that reaches the White House is read, and a rule requires that a courteous answer shall be made to every one. 4. If our stomach gets a little superfluous food, it makes a few globules of fat *to be used in some time of need*, which our blood tucks away into some part of our framework. 5. More than eighty operations are required to complete a Disston saw, *from the making of the steel itself to the finishing process*. 6. With a start the sentinel awoke, and *the great Napoleon* was the first sight to greet his eyes, *pacing back and forth, standing guard in his place*. 7. The dog's intelligence is less than that of many other animal species, and in spite of all the training and selection that has been applied to it, is non-progressive, *Mr. Hudson says*. 8. *Mysterious and incomprehensible* the Captain, with that lively sense upon him of having done a little business for the youngsters, remained all day, even to his most intimate friends. 9. I had settled down *to read a good story* and was just getting interested when my cat came into the room, *this afternoon*. 10. Franklin tells how he trained himself to write through studying the works of a master, *when he was a young man*. 11. I can see in the distance a moving object *while looking out of my window this spring morning*. 12. Take the plate from the holder and place it in the developer *film side up*. 13. A room from which all light is excluded, except for a ruby lamp, *must be chosen*. 14. "Take time to deliberate," said Andrew Jackson; "but stop thinking and go on *when the time for action comes*." 15. The Secretary to the President was no more than a head clerk in the executive office, *up to the time of Grover Cleveland*. 16. Besides *the dog's* being an ever present companion, he has

the advantage of needing but little care. 17. Piles of woodland brush and rocks, ~~which~~ prove to be canvas splashed with green paint, are *scattered over the broad floor*. 18. There stood my mother in the doorway *with a solemn face*. 19. Great was his surprise when he saw the key lying at his foot *which before had been under the door-mat*. 20. He met an American lady *in Paris* who afterwards became his wife.

EXERCISE 2

Long sentences are not necessarily better than short ones. It is well, however, to be able to make them when occasion requires. We will therefore study a few ways in which short sentences may be combined.

I

- (a) There is plenty of gold. You may be sure of that.
- (b) There is plenty of gold; you may be sure of that.

2

- (a) We climbed the hill. They remained in the valley.
- (b) We climbed the hill and they remained in the valley.

3

- (a) She gave a scream of delight. She snatched up the prize. She vanished with it into her lodge.
- (b) She gave a scream of delight, snatched up the prize, and vanished with it into her lodge.

The two assertions in the first illustration are so closely related that a semicolon may be safely substituted for the period. We shall still have two grammatically complete sentences, yet rhetorically they form but one. The conjunction *and* is employed in the second illustration. In the third, one subject is made to serve for three verbs.

4

- (a) Each brought with him a wooden bowl. This was to hold his share of the feast.
- (b) Each brought with him a wooden bowl to hold his share of the feast.

5

- (a) We looked up. We could see a narrow strip of blue sky.
- (b) Looking up, we could see a narrow strip of blue sky.

In the fourth illustration an infinitive phrase takes the place of one sentence, and in the fifth a participial phrase. Infinitives and participles are exceedingly useful in sentence combination; they are a great convenience.

6

- (a) From there they beheld an immense plain. It was one vast, rich meadow.
- (b) From there they beheld an immense plain, one vast, rich meadow.

7

- (a) This quotation is from an essay entitled *The Character of Dogs*. The essay is one of Stevenson's.
- (b) This quotation is from an essay by Stevenson entitled *The Character of Dogs*.

8

- (a) Some one has said, "The more I see of men, the better I like my dog." I have forgotten who it was.
- (b) Some one, I have forgotten who, has said, "The more I see of men, the better I like my dog."

In the sixth sentence, apposition is used. In the seventh, a phrase takes the place of a sentence. In the eighth, one sentence is slipped parenthetically into the other.

EXERCISE 3

Combine the following:

- 1 The fire flickered. The shadows danced.
- 2 I thoughtlessly raised my rifle. Raymond called out not to fire.
- 3 Sometimes the water, foaming among the rocks, overspread the narrow passage. Sometimes, withdrawing to one side, it gave room to pass.
- 4 The Indians had found him. He was lying exhausted on the ground.
- 5 Most people think asphalt merely grows on New York's well-paved streets. They little realize that it is brought 2,000 miles from a lake on the island of Trinidad.
- 6 The fruit-eating birds are among the most valuable of tree planters. They distribute seeds far and wide.
- 7 The weak come in for a share of the spoils. So do the indolent. So do the aged.
- 8 Sea birds on isolated islands or barren shores feed mainly on animal food. This they get from the sea.
- 9 The camp broke up on the twenty-fifth of July. At this time I saw a crowd in furious agitation. The camp broke up late in the afternoon.
- 10 A bat made seven attempts to catch a moth. The moth was fluttering along the still surface of a river. I saw it. The river was moonlit.

EXERCISE 4

Combine these sentences, paying particular attention to sequence. That is, arrange the items in the best possible order.

- 1 The Spaniards introduced vanilla to civilization. The Aztecs discovered vanilla. Vanilla is the most popular of extracted flavors.
- 2 Ruth batted out a total of twenty-nine home runs. This he did between April 23 and September 27. It established a new

home run record for the 1919 season. Ruth was an outfielder and pitcher for the Boston American League Club at the time.

3 Did you ever read *The Truth About the Titanic*? It was written by a man who stood all night on a raft. Seventeen other men were with him. He was up to his knees in Arctic water. The men did not dare to turn their heads.

4 Mad Wolf drew his bow to its utmost tension. This he did instantly. He held the arrow close to the breast of his adversary.

II COÖRDINATION

And is a simple yoke-word, a coördinate conjunction. *Coördinate* means *of the same order or rank*. It suggests that the words or word-groups joined by *and* should be of the same kind.

- 1 The boat made slow progress, for the waves were high and on account of the fog.

This sentence is not well designed. That it is poorly designed becomes apparent when the sentence is displayed in this fashion:

The boat made slow progress, for { the waves were high.
and
on account of the thick fog.

One of the word-groups to the right of the brace is a clause, the other a phrase. The sentence is improved when re-designed as follows:

The boat made slow progress, for { the waves were high
and
the fog was thick.

In this revised form the two word-groups yoked by *and* are structurally alike.

- 2 It was an experience *never to be forgotten*, and *which we do not care to repeat*.

Experience, in this sentence, is modified by the two word-groups italicized. That they are unlike in pattern is shown when the sentence is displayed in this fashion:

It was an experience { never to be forgotten
and
which we do not care to repeat.

The first modifier is an infinitive, the second a clause. The sentence is improved when re-designed as follows:

It was { an experience never to be forgotten,
and
one which we do not care to repeat.

When the sentence is thus revised, the coördinate conjunction joins two substantives, the noun *experience* and the pronoun *one*.

3 Some of us have not decided whether we will go to college or to stay at home. (Faulty coördination)

Some of us have not decided whether to go to college or to stay at home. (Better)

Whether and *or* are correlatives — conjunctions used in pairs. Other correlatives are *either* and *or*, *neither* and *nor*, *both* and *and*. What follows one of two correlatives should, preferably, resemble in pattern what follows the other. After *whether*, in the unrevised sentence, is a clause; after *or* is an infinitive phrase. In the revised sentence, each correlative is followed by an infinitive phrase.

4 Not only France, but Serbia, Montenegro, and the heroic people of Belgium must be helped. (Faulty coördination)

Not only France, but Serbia, Montenegro, and heroic Belgium must be helped. (Better)

At first glance the fourth sentence seems good. But notice the four subjects of *must be helped*. The first three are names of countries. The fourth, *people*, does not name a country; therefore it seems out of place in the series. In the revised sentence, the four subjects are of the same class or order.

5 Men that are strong and who are industrious seldom fail. (Faulty coördination)

Men who are strong and industrious seldom fail. (Better)

You can readily see that the second of these sentences is better than the first.

6 Not having heard from Mr. Brown and as we did not dare to wait any longer, we engaged passage on the Calpurnia.

Not having heard from Mr. Brown, we engaged passage on the Calpurnia, for we did not dare to wait any longer.

Notice that the error in design in this instance has been corrected not by making similar the two word-groups joined by *and*, but by entirely rearranging the sentence. Indeed a sentence may be so faulty in design that it is hardly worth mending. Here, for example, is the concluding sentence of a letter recently sent out by a firm which manufactures pins and emblems:

Thanking you for your inquiry, and kindly return the samples promptly, we are very truly yours.

This is so thoroughly bad that it cannot be mended. In addition to being poorly coördinated, the items are so different in kind that they cannot properly be included in one sentence.

EXERCISE I

Study the following till you can tell why the sentences to the right are better designed than those to the left. Try in each case to show by what change the improvement has been brought about.

1 I like to walk through the woods at twilight and listening to the faint cries of birds.

I like to walk through the woods at twilight and listen to the faint cries of birds.

2 On close examination of the negative from time to time, you will find it losing its foggiess and become clear.

On close examination of the negative from time to time, you will find it losing its foggiess and becoming clear.

3 Not wishing to make our catalogue too cumbersome, we have not listed our technical, medical, scientific, and books in foreign languages.

Not wishing to make our catalogue too cumbersome, we have not listed our technical, medical, scientific, and foreign language books.

4 The story is especially good because it is true, or at least probable, and that it is not highly sensational.

The story is especially good because it is true, or at least probable, and not highly sensational.

5 Many authors are taking advantage of thus becoming acquainted with one another, and to get in touch with the public.

Many authors are taking advantage of thus becoming acquainted with one another and getting in touch with the public.

6 Father having been called away and would not be back till late, I was left alone in the store.

Father had been called away and would not be back till late; so I was left alone in the store.

EXERCISE (2)

Some of the following sentences are well designed. Others, because of faulty coördination, might be improved. Pick out the faulty sentences and try to improve them. In some cases you may find it best to recast the sentence entirely.

1 He sees the tottering bridge, the obstruction on the track, the open switch.

2 There is a knack to, building your fire so as to get heat and not smoke, to hang your kettle so as not to spill its contents, and how to fasten your shelter so the wind will not take it away from over your head.

3 You have helped so many others with your kind advice, and as I am a constant reader of your column, I hope that you will help me.

4 It is very desirable to have one of the best staterooms reserved for you, to have a route planned for you by one who knows the country, to have a first class guide at your service, and, last but not least, to find that you are an expected guest at the hotel, not a tourist to be accommodated if there are rooms unreserved.

5 It is a game calling for a quick eye, and which demands speed.

6 We began to put pins in doorbells and thus making them ring continuously.

7 Mother told me to hang up my clothes and that I should have twenty-five cents cut off my allowance for forgetting.

EXERCISE (3)

Pick out such of the following sentences as are faulty and try to improve them:

1 There are two physicians within ten minutes ride of camp, and who are connected with camp by telephone.

2 Hoping to reach home by seven and that he might be in time to see his father, he hurried on.

3 The man having finished sawing the wood and as there was nothing else for him to do, mother let him go.

4 Because it was Saturday afternoon and the weather being too rainy for work in the fields, we were told that we might go home.

5 The science of geology shows that always, from man's earliest beginning, beasts, birds, reptiles, and fishes have existed with him.

6 Much time is given to tennis and in learning to swim.

7 He was not happy at first, for the lessons were hard and on account of his being just a little homesick.

8 It was a narrow hall bedroom and having but one small window.

9 I threw the rope to him and at the same time shouting to him to catch it.

10 Hikes are one of Camp Allegro's greatest joys, and our vicinity is rich in interesting objectives: the Lead Mine, with its crushers and tables; Stacy Mountain, with its lure of bushels of berries for the picking; Hedgehog and Pearson's Ledge, with their wonderful views; and Deer Hill and Crother's Croft, with their fine hospitality.

III WORD REPETITION

1 He was an *old*, *old*, very *old* man.

2 When I was a *child*, I spake as a *child*, I understood as a *child*, I thought as a *child*; but when I became a man, I put away *childish* things.

3 Let *every* American, *every* lover of liberty, *every* well-wisher to his posterity swear by the blood of the Revolution *never* to violate in the least particular the laws of the country, and *never* to tolerate their violation by others. — LINCOLN

These passages direct attention to skilful use of word repetition. Frequently, however, words or syllables are repeated unintentionally in a way that is unpleasant. That this minor error can be remedied easily is shown in the following illustrations:

1 The *bridge* which crosses the river at this point is a truly rustic *bridge*, not at all like the other *bridge*.

The bridge which crosses the river at this point is truly rustic, not at all like the other.

2 The gods *sell* everything; *seldom* do they bestow gifts.

The gods sell everything; rarely do they bestow gifts.

3 The poor old *horse* was nearly blind and did not see the *hole* until he had fallen in. As the *hole* was deep, the *horse* struggled in vain to get out.

The poor old horse was nearly blind and did not see the hole until he had fallen in. As it was deep, he struggled in vain to get out.

4 Working to an angle is one of the most *perplexing* things that ever *perplexes* an apprentice.

Few things are more perplexing to an apprentice than working to an angle.

In the first instance, repetition is remedied by the simple process of eliminating useless words; in the second, by employing a synonym; in the third, by employing pronouns; in the fourth, by entirely recasting the sentence.



EXERCISE I

Imed

Improve these sentences by eliminating word and syllable repetition. Entirely recast a sentence if necessary.

1. In *reference* to *references*, I can *refer* you to my former employer. 2. May I *have* the pleasure of *having* an interview with you? 3. *Show* that the comma in this sentence helps the reader by *showing* where the principal statement begins. 4. Give four facts concerning the *life of Edison* which you would give prominence to if you were writing a *life of Edison*. 5. He was great at capturing attention by putting something *striking* at the beginning. 6. *Maybe* in ten years I *may be* president. 7. *But* these are not deep secrets; they are *but* common sense. 8. An incident may be *meaningless unless* the attending circumstances are known. 9. Miss Gray is a *very good* student of *very good*

ability; she has a pretty *good* knowledge of French and German. I find her *very* attractive. 10. From the open *meadow* you *follow* the road through the woods and *shadows* on the right. 11. Mother's going to *get* a teacher for him when we *get* to Italy. Can you *get* good teachers in Italy? 12. *Have* you ever stopped to consider the real pleasure of *having* a voice that you can command at all times? 13. *One* day *one* member of the party took a small boat and *one* oar and paddled out to the float. 14. This etiquette book tells *us* what is expected of *us* and guards *us* from humiliation. 15. *Such* intimate glimpses into the life of a *great* man are *seldom* granted, for the *great* *seldom* talk about their early struggles; yet *such* glimpses as we do get confirm the impression that power in the use of words is an attainment and not a gift. 16. Old Clothes societies were formed to *induce* merchants to *reduce* prices. 17. The members of our committee think *that* their report is incomplete and feel *that* in order to make the work projected practical *that* a joint committee should be formed, *that* they may profit by the advice of your committee. 18. Your advertisement *attracted* my attention as it sounds most interesting and *attractive*. 19. In *reply* to your advertisement in today's Herald, I wish to *apply* for the position offered. 20. Bacon fat may be used, *but* *butter* is *better*.

EXERCISE 2

Evening stole up out of mysterious lands and came down on the streets of Paris, and the things of day withdrew themselves and hid away, and the beautiful city was strangely altered. and with it the hearts of men. And with lights and music, and in silence and in dark, the other life arose, the life that knows the night, and dark cats crept from houses and moved to silent places, and dim streets became haunted with dark shapes. — LORD DUNSANY: *The Doom of La Traviata*.

And last night we had a blow-out and the leaders took us to a cabin and it was about a mile from camp and when we were all inside they blew out the lights and ran out and locked the door and we climbed out of a window and ran after them and caught one of them and pushed him into the lake and when we got to our canoes we found they were full of water and the paddles gone.

In each of these passages *and* occurs eleven times. The repetition in the first is agreeable. Lord Dunsany is employing poetic, melodious prose, making his words sing. We do not mind the constant use of *and* in fairy tales and old chronicles, nor in the Bible. We should mind it in a business letter. The repetition in the second passage provokes a smile. The account must have been written by a boy, we conclude, who still has the childhood habit of stringing together statement after statement till an entire letter becomes one long, many-jointed sentence. The mature writer avoids excessive use of *and*, though he does not hesitate to employ it when it is necessary.

Revise the second passage, using *and* sparingly.

EXERCISE 3

A few of the many ways of eliminating an undesirable *and* are here illustrated:

1 From our feet the ground sloped gently away for a short distance, and then dropped abruptly to form a vale.

From our feet the ground sloped gently away for a short distance, then dropped abruptly to form a vale.

2 Step-ladders are commonly used in the home, and, as they are at best rather loose-jointed affairs, they should always be set up with care.

Stepladders are commonly used in the home. As they are at best rather loose-jointed affairs, they should always be set up with care.

3 Lake Worth is named after the beautiful lake which forms its eastern boundary, and is a town of about 1800 people, with a live Chamber of Commerce.

Lake Worth, named after the beautiful lake which forms its eastern boundary, is a town of about 1800 people, with a live Chamber of Commerce.

- 4 He went to the nearest store and purchased toys.
He purchased toys at the nearest store.
- 5 The streets were narrow and they were poorly paved.
The narrow streets were poorly paved.
- 6 John was our best customer, and he was out of town.
John, our best customer, was out of town.

In each case, it will be noticed, the change is in the direction of economy and unity. *And* is omitted from the first because it is an unnecessary word. Two sentences are made of the second, with a gain in unity. In the remaining illustrations a clause is reduced to a phrase or a word.

Revise the following sentences. Avoid using *and*, yet retain it when it is really useful. Note in each case whether the revision is an improvement.

1. *The World's Work* is a monthly magazine, and it is true to its name; it keeps one posted on all that is going on. 2. Be wary and keep cool. 3. He is in close touch with national affairs and is a forceful and interesting speaker, and his address will be well worth hearing. 4. The cottage stands on a little rise of ground near the church and it overlooks the village. 5. I am an ex-service man and in good standing, and I should like to hear from you. 6. I am twenty-three years old and am an American, and I can drive any car, and am willing to do any work required. 7. It was raining when we started, but it cleared off before we had gone far, as we felt sure it would, and we did not care if we did get wet anyway, for we had on old clothes. 8. He filled his pack with goods and came into camp by a back road and put the goods in a bag under his cot. 9. The first coating of enamel is called the "ground coat," and after it has been applied the objects are placed in special furnaces heated to about 7,800 degrees to dry and harden or "burn" the enamel. 10. She gets sleepy about eight o'clock but does not go to bed until about nine-thirty, when I do; and in the meantime she lies on the couch and she stubbornly resists all attempts to get her to go to bed.

EXERCISE 4

As is a good word, but it should not be overworked. *Since*, *because*, *for*, and *while* are synonyms which one should learn to use. Often through giving a sentence a slightly different turn the *as* can be eliminated altogether.

- 1 We did this so as to please the rest.
We did this to please the rest.
- 2 We took blankets, as we planned to sleep out.
We took blankets, for we planned to sleep out.
- 3 As there was nothing else to see, we hurried home.
There being nothing else to see, we hurried home.

In the first example, *as* is eliminated, for it serves no purpose; in the second, a synonym is employed; in the third, the *as* is avoided by giving the sentence a different turn.

Redraft the following paragraph in such a way that *as* will be entirely eliminated:

We then began to look for a place to build a fire, as several of us wanted to pass our cooking tests. We had but a few matches with us, and they were soon used in unsuccessful efforts to start a fire. This was a fix indeed, as we had not brought along much food except raw steak and eggs, as we meant to cook all our meals. As we were thinking what to do, we saw a farmer driving down the road. Tom started on a run so as to catch him.

EXERCISE 5

Revise these sentences, following the directions in parenthesis:

- 1 What should the guest do with the cup when he or she has finished the tea? (Avoid the rhyme made by *he*, *she*, *tea*.)
- 2 Her voice was soft and low, which is an excellent thing in woman. (Eliminate *which*.)

3 I have gotten ten tickets. (*Got* and *gotten* are ugly words. Eliminate *gotten*.)

4 Because father and mother went to college, and their parents too, it seems the natural thing for me to do. (Avoid the rhyme.)

5 I could have gotten all that knowledge in less than four years. (Get rid of *gotten*.)

6 I am going to college to get more knowledge. (Avoid the rhyme.)

7 I am interested in the position, as my experience has been such as to fit me for it. (Eliminate one *as*.)

IV WORD ECONOMY

"I don't care how much a man says if he says it in a few words," declares Josh Billings. Certain it is that we all prefer sentences in which there are no useless words.

These fellows *they* built a fire.

Well, *you know*, when I saw that dog coming, *you know*, I vanished.

I wish, Ruth, that if you see Nell *that* you would tell her to come home.

The italicized words in these sentences serve no useful purpose. They should be omitted.

EXERCISE I

Find useless words in the following sentences:

1. Is this made ~~out~~ of leather?
2. They finished ~~the~~ the mowing by noon.
3. In some respects your terms are considered as the most satisfactory ever offered ~~by~~.
4. He was a boy ~~of~~ about fourteen years old.
5. I will sell it provided ~~that~~ I get a fair price.
6. This letter is in order to let you know ~~that~~ the matter has our attention.
7. We feel obliged ~~to do this so~~ as to protect our customers.
8. She seems to ~~me as the kind of~~ girl who would enjoy poetry.
9. And this boy ~~he~~ wants a job, does he?
10. Women do work equally as important as ~~that~~.

~~Which~~ men ~~is~~. 11. ~~That is why~~, when the cover shrinks, ~~that~~ it fits the ball ~~so~~ snugly. 12. I don't remember ~~he~~ hearing you say so. 13. ~~Kindly~~ consider me ~~as~~ an applicant. 14. For further information ~~as~~ to my ability, character, ~~and etc.~~, call up Mr. Robert. 15. ~~May~~ I have the pleasure of having an interview with you? 16. As compared with his playmates, Peter was ~~but~~ a midget. 17. ~~The subject of law is a very interesting subject.~~ 18. I will call ~~for~~ you ~~somewhere around~~ about twelve o'clock. 19. ~~You~~ stand opposite to your brother, please. 20. My lecture will be given this afternoon at four P.M. 21. The reason for ~~my~~ leaving my former position was on account of present business depression.

EXERCISE 2

Please give me an *impartial and fair* estimate of his ability.

A vine *climbs up* the left-hand pillar, and on each side of the little porch are *growing* clumps of ferns.

Distinguished guests from out of town have been invited *and are expected to be present*.

In the first sentence *impartial and fair* convey the same meaning; therefore one of the two words is unnecessary. In the second, *up* and *growing* are not necessary. The reader will take it for granted that the vines are climbing up, not down, and that the ferns are not dead. In the third sentence, the italicized words are hardly necessary; guests invited are usually expected to be present.

With these sentences in mind, improve the following:

- ①. The school building is tall and stately, with a high tower on top. 2. Her ~~far-famed and world-renowned~~ lakes are ~~wonderfully~~ beautiful. 3. It was a bright ~~spring~~ morning in early May. 4. I was driving north on the river road at about twenty miles an hour, and coming toward me ~~from the north~~ was a heavy touring car. 5. ~~The rest of the ten acre tract of which this little forty-foot plot forms a small corner is to be sold.~~ 6. At the north end of the village, running in from the east, is another river which enters at the extreme north end of the village. 7. I

~~have just~~ received a letter from my ~~gentleman~~ friend, Mr. Brown.
 8. Mary seems to have a brilliant future ~~before her~~ because of her voice. 9. The travelers started ~~not to go to their destination~~ early in the evening. 10. I retraced my steps ~~back home~~.

EXERCISE 3

I

I remember of having heard the story before. (8)
 I remember having heard the story before. (7)
 I remember having heard the story. (6)
 I remember the story. (4)

2

When this had been attended to, he returned to the office. (11)
 This having been attended to, he returned to the office. (10)
 This attended to, he returned to the office. (8)

3

We have recently issued a school edition of *Tom Sawyer*, and take pleasure in sending you a complimentary copy of the same. (22)

We have recently issued a school edition of *Tom Sawyer* and take pleasure in sending you a complimentary copy. (19)

We take pleasure in sending you a complimentary copy of our recently issued school edition of *Tom Sawyer*. (18)

We take pleasure in sending you a copy of our recently issued school edition of *Tom Sawyer*. (17)

These illustrations show how easy it is to prune sentences without disturbing their essential meaning.

In friendly competition see how far you can prune the following sentences. Remove useless words. Substitute simpler expressions.

1. I ~~have~~ to go now. 2. Our expenses ~~amounted up to~~ fifty dollars. 3. He says employers don't make a note of it whether you ever attended college or not. 4. On Tarbox street is a ~~little~~

restaurant called The Frying-pan, and ~~there we shall have lunch.~~
 5. He looked at the gauge because ~~he wanted to see for sure~~
~~that he~~ had plenty of gasoline. 6. I do not know ~~but that~~ you
 are right. 7. And ~~now, in order that~~ I may not become tire-
 some, I bring this narrative to a close. 8. On June 7, 1916, we
 put into service one of your trucks, and ~~we can say that~~ it has
 given us perfect satisfaction, and ~~we have had~~ no bother from the
 time we started ~~to use it~~ up to the present time. 9. Should you
 desire a seven-passenger car, ~~it would be well for you to sit~~
~~behind the wheel and drive this car before buying any other car.~~
 10. It would be a joy ~~for you to talk with him,~~ for he would
~~surely~~ talk about something very interesting and something ~~that~~
 you would ~~like to~~ listen to. 11. Our trucks cover ~~an~~ an average
~~of from~~ forty to sixty miles per day. 12. ~~I was~~ staying with my
 aunt in Winterfield, and one summer morning in July at nine
 o'clock ~~or thereabouts a party of~~ thirteen of us, including myself,
 started ~~out to go~~ huckleberrying.

EXERCISE 4

Here are sentences taken from poorly written business letters. Criticize them. Show that the sentence under criticism is entirely or in part useless, that it contains superfluous words, or that the message it conveys might be more briefly expressed.

1. We enclose ~~herewith~~ a receipted bill. 2. We hope and trust this will meet ~~with~~ your favorable approval. 3. Your letter has been received and ~~its contents noted.~~ 4. I should appreciate greatly ~~the courtesy of~~ a personal interview with you. 5. Seeing your advertisement in tonight's paper, I ~~thought I would~~ apply for the position. 6. If you desire to open up an account ~~with us,~~ it will be necessary for you to furnish us with references. 7. I will close, awaiting your reply. 8. If you wish or desire our commendation, you may refer prospective purchasers to us. 9. We wish to compliment and congratulate you on the excellent showing you have made.

EXERCISE 5

Folly leads to laughter and laughter to wisdom.
Though crushed with grief, his head is clear.

These two sentences are elliptical. That is, they are incomplete. With omitted words restored, they would read as follows:

Folly leads to laughter and laughter leads to wisdom.
Though he is crushed with grief, his head is clear.

The first of the two elliptical sentences is good. The second is doubtful, for ~~there is~~ the suggestion that the man's head is crushed. Word economy through ellipsis may be excellent, but ellipsis should be employed with care.

First show that because of the omission of words the following are faulty, then revise the sentences:

1. Even though small, your vocabulary may be better than your neighbor's. 2. I have rarely seen a finer woman than my mother, never than my father. 3. Men that are working at dirty work should be allowed fifteen minutes to wash up. 4. When getting off of a street car, automobiles often try to crowd by, and many a time a person stepping off is run over. 5. Mr. Blank had an unfortunate experience. While seated in his greenhouse it was wrecked by the wind, and on being extricated it was ascertained that both his legs were broken. 6. The nearest I ever came to knowing a real gentleman was a cook in a restaurant. 7. Distinguished out-of-town guests have been invited and expected to come. 8. My nationality is Lithuanian, but born in this country. 9. I am writing you as one who has been a good friend to the Armenians. 10. If you are just starting in business, you will want to file letters, documents, cards, and perhaps storage space; so get one of our filing-cabinets. 11. The gesture of her hands and lifted eyebrows were keenly expressive. 12. A doctor is always, or at least all I have ever known, cheerful.

13. He breakfasted as poorly as the night before. 14. Many times when trouble arose, such as carburetor, coil, and bearings, I had to rely on my own ability to discover the cause. 15. The name of the camp is Camp Jewell, and is run by the Y. M. C. A.

EXERCISE 6

These sentences, taken from business letters, are faulty in that they are incomplete. The first, for example, lacks a subject. Rewrite them.

1. Should like to hear from you concerning the matter. 2. I am twenty-three years old, high school and college graduate. 3. We presume you have made a mistake, so are enclosing our check for one dollar to balance account. 4. Have a good appearance, pleasing manners, and accustomed to meeting people. 5. Can furnish references. 6. I should be glad to know your location and salary to be expected. 7. Replying to your inquiry of Oct. 16th in regard to Scooter trucks. 8. Am answering your advertisement in to-night's *Times*.

EXERCISE 7

We should be loyal to our Club, which has and is doing a great deal for us.

Do you like *which has and is doing*? It is an incomplete double construction. Even when expanded fully to read *which has done and is doing*, it is awkward. It is better to avoid the double construction altogether.

Entirely redraft the following. If necessary, make two sentences of one. Do not employ the double construction.

1. Men have and women are laying down their lives for us. 2. The modern business man is becoming daily more of a scientist; he must, and is, developing a scientific attitude of mind. 3. No one ever has or probably ever will be completely satisfied. 4. What can I do to curb carelessness which has and is causing so much suffering? 5. He never has, and I fear he never will be, able to play like other children.

EXERCISE 8

It was September, 1429; the weather had fallen sharp; a flighty, piping wind, laden with showers, beat about the township, and the dead leaves ran riot along the street.

This sentence stands at the beginning of one of Stevenson's stories. Note how many items are given in less than thirty words: the month, the year, the temperature, the wind, the rain, the scurrying of leaves, and in the word *street* a hint of the place. Yet the sentence does not give the impression of being crowded.

Write a similar sentence — or two, if you need them — taking as your theme one of the subjects found below. You may imagine, if it will help you, that you are beginning a short story. Be careful about punctuation, especially about using the comma where a period or a semicolon is needed. Make every word count.

1. The schoolroom as it now appears. 2. A June evening in the country. 3. A very warm day. 4. A cold winter's night, anywhere. 5. Low tide. 6. A kitchen, about suppertime. 7. A city street in winter, 6 P.M. 8. A doctor's waiting-room. 9. Early morning, anywhere, after a storm. 10. A church at the close of a service.

V THE GRAPHIC SENTENCE

It is a sign of growing intelligence when a child, instead of making bald statements such as "I saw a cow," begins to add details as to size and color. It is an encouraging sign when a young writer begins to employ picture-bringing details, or, as we say, when he begins to "go into particulars." The purpose of the exercises which follow is to provide enough training to enforce the notion that often if one wishes to make another see something or understand something, about all that is necessary is to keep at it, giving detail after detail.

EXERCISE I

Readers of *Alice in Wonderland* will remember that the Cheshire cat faded gradually away till nothing remained but her grin. Let us make a sentence fade away.

- 1 I stared at him with stupid open mouth.
- 2 I stared at him with open mouth.
- 3 I stared at him.
- 4 I looked at him.

To make a sentence fade away, one has but to take from it, one at a time, the items which make it vivid. You will agree that the fourth sentence is a shadowy thing. The first is much the best. Now let us try reversing the operation.

- 1 A bug climbed a grass-blade.
- 2 A *lady-bug* climbed a grass-blade.
- 3 A *brown-spotted* lady-bug climbed a grass-blade.
- 4 A brown-spotted lady-bug climbed *the dizzy height* of a grass-blade.

For picture purposes, *lady-bug* is a better word than *bug*. The picture brought by *lady-bug* becomes more distinct when *brown-spotted* is added. The imagination readily pictures a grass-blade, yet its perilous altitude as seen through the eyes of the little climber is not realized till the words *dizzy height* are added.

Pick out the picture-bringing details in the following sentences. Remove the details one at a time till each sentence is reduced to a statement as bare as *A bug climbed a grass-blade* or *I looked at him*.

- 1 As he reached the gates of green copper, three men appeared on camels.
- 2 His long, lean wrists protruded far through the sleeves of an old brown jacket.

3 The Prince had doffed his overcoat — a garment of light blue — and appeared in the khaki uniform of the Welsh Guard.

4 I brushed against a withered old man tottering down the street under a load of yarn.

5 Cavalry troopers from Fort Myers, the rain streaming down their slickers, stiffened in the saddle and whipped their sabres to salute.

EXERCISE 2

The woman opened the letter. What does your imagination do with this sentence? Is the woman well dressed or shabby? Is she old or young? Where is she when she opens the letter? How does she open it? Does she in any way reveal her feelings as she opens it? Is the envelope big or little? Is the letter which she takes from the envelope neatly written or scrawled? No two people would answer these questions in the same way, for no two imaginations work alike. As the sentence stands, it is impossible to tell what picture or succession of pictures the reader may get from it.

Expand the sentence, adding picture-bringing details. Employ adjectives, adverbs, phrases, clauses. Substitute some other word for *opened*, if you wish. But do not go beyond the limits of a single sentence. Try to make a sentence that will run smoothly.

EXERCISE 3

The instructor will write on the board a plain statement dimly suggesting a picture. The members of the class will compete to see who can, by expanding the sentence through adding details, produce the best picture. The picture must be true to life, not distorted. The sentence must be grammatically correct, properly punctuated, and

not over-crowded. Here are suggestions concerning what, in general, the sentence may be about:

- A dog greeting his master
- An urchin stealing an apple
- A girl looking at a report card
- A kitchen table about dishwashing time
- An umpire making what he knows will be an unpopular decision
- A boy climbing a wall
- A child taking medicine
- A prisoner receiving a court sentence
- A boy drinking from a spring without the aid of a cup

EXERCISE 4

The instructor will hand to a pupil a sheet of paper at the head of which is a bald sentence similar to the one used in the preceding exercise, with the request that he write beneath it a new version of the sentence containing one—not more than one—additional item. He in turn will pass the paper to his neighbor, who must write a third sentence containing all the items in the second sentence and one—not more than one—additional item. Let this continue till the sentence becomes unwieldy.

substitute a simple word

EXERCISE 5

Near where the boys cooked their food was a spring.

Three rods from where the boys cooked their food was a spring.

Three rods from where *Dick and Harry* cooked their food was a spring.

Three rods from where Dick and Harry *crisped their bacon* was a spring.

Near, boys, cooked, and food are general terms. *Three rods, Dick and Harry, crisped, and bacon* are specific. They convey more definite information, a more vivid, accurate picture.

Experiment with the following sentences by substituting more general terms for the specific terms italicized. For example, in the first sentence *say* might be substituted for *droned* and *held* for *gripped*. Note whether such changes improve the sentences or weaken them decidedly.

1 I heard the umpire *drone* "strike two," whereupon I *gripped* my bat tighter and tighter.

2 We used to watch the deer *steal* forth at night and *file* across the meadow till they *fairly faded* into the twilight woods.

3 He walked fast, haunted by his fears, *chattering* to himself, *skulking* through the less frequented highways.

4 A smoky old ferryboat *puffs* up to the quay, bringing eight or ten railway cars from the opposite shore, which are rolled away to the warehouse without unloading.

EXERCISE 6

The following sentences are attractive in that they contain vivid pictures. Are they equally good? Which do you like best? Taking as a model the sentence you have selected as best, try to make a sentence containing a contrasting picture, getting into it as many details as you can without crowding. For example, a fine automobile, a stray cur, and a line of trained soldiers might be substituted for the horse, the grouse, and the ducklings.

1 His horse, a strong-headed but persevering black brute, with a hammer head, you would have seen in the street dozing motionlessly under an immense saddle, with its nose almost touching the curbstone of the sidewalk. — JOSEPH CONRAD

2 A handsome ruffled grouse stalks majestically across the road and disappears into the thicket.

3 We watched a single file of all-golden ducklings go past — still almost eggs on feet — their big heads pulling along their little lame bodies by the string of their necks. — BARBUSSE

4 Tom sulked in the corner and magnified his woes.

5 A gaudy parrot in a burnished cage upon the table tears at the wire with her beak, and goes walking, upside down, in its dome-top, shaking her house and screeching. — DICKENS

6 Tray's tail became as a wagging point of interrogation, and he turned his head first on one side and then on the other, his eyes fixed on little Billee's, his face irresistible in its genial doggy wistfulness. — DU MAURIER

7 A tub in the corner held partly washed clothes, drab with grime.

8 A fountain hurled up, clattering, ceaseless, into the air armfuls of diamonds. — LORD DUNSANY

9 In the orange glow of the gathering dusk, a writhing mass of undergraduates, together with a host of old grads, forgot defeats and disappointments of the past as they snake-danced madly round Eli's sunken coliseum.

10 A timid bumble-bee hums past, rolling lazily over a clover blossom at your feet, and has his midday luncheon.

— F. HOPKINSON SMITH

EXERCISE 7

There were thousands and thousands of people who would not wait for trains. Along the southern road which goes down to Tours there were sixty unbroken miles of them. They went in every kind of vehicle—taxicabs for which rich people had paid fabulous prices, motor-cars which had escaped the military requisition, farmer's carts laden with several families and piles of household goods, shop carts drawn by horses already tired to the point of death because of the weight of the people who had crowded behind, pony carts, and innumerable cycles.

— PHILIP GIBBS

Every kind of vehicle is a vague phrase; it gives the reader's imagination little with which to make a picture. That is why Mr. Gibbs adds details, enumerating six different kinds of vehicles. He knows that without these details the bald statement that the panic-stricken people fled in vehicles of many kinds will not make the desired impression.

They [the cuckoos] seemed to be everywhere — on the hedges by the roadside, among the birch bushes, on poplar trees (where buds were just opening into amber-colored foliage), and on the telegraph wires going over moor to Inverary. — THOMPSON

The word *everywhere* is general, the naturalist feels; so he proceeds to itemize, each item a distinct aid to the reader's imagination. This type of sentence — a plain statement followed by a rapid inventory — is so effective that it will be well to practice making a few.

Using as models the sentences by the war reporter and the naturalist, write five sentences containing picture details following a general assertion. Here are assertions with which to start, in case you cannot invent better ones:

- 1 All kinds of boys responded to the call —
- 2 His clothes were hardly fit for a parlor —
- 3 It was a feast for a king —
- 4 As he threw open the door to the secret closet, there met his gaze bucket after bucket filled to the brim with priceless gems —
- 5 In a hour's time he had made a prodigious number of purchases —
- 6 Books were everywhere —

In doing this task, be sure not to go beyond the limits of a single sentence. Watch your punctuation. The main assertion should be followed by a dash or a colon; the items in the enumeration should be separated by commas or semicolons. Do not use semicolons, however, unless they are actually needed.

*get in mind in figure
of speech.*

VI SIMILE AND METAPHOR

"Late in September and in October," writes a naturalist, "there are days when the rush of migrating birds is like the stampede of a defeated army." This is a forceful comparison. The picture brought to mind of large bodies of panic-stricken men fleeing for their lives helps the reader to picture the flight of birds that have delayed over-long their southward flight. It helps him to realize why they "rush." The godly man, we read in the Bible, "shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither." The ungodly "are like the chaff which the wind driveth away." Here too is forceful comparison. Through it the psalmist, in few words, impresses great truths. Comparison plays an important part in all clear and forceful expression.

A definitely expressed comparison between two things not of the same class or kind is called a simile. The first point to note in this definition is that the things compared are not of the same class or kind. To say that the Mississippi is longer than the Hudson is not to employ simile, for the Mississippi and the Hudson are both rivers. Men and birds, men and trees, men and chaff — these represent, in each case, different classes; in few respects only are they alike. The next point to note is that the comparison is definitely expressed, worked out in some detail, the resemblance not merely hinted or suggested. In a fully developed simile the things compared are named, the point of resemblance or dissimilarity indicated, and *like* or some other word of comparison employed. But those who employ figurative speech do not worry lest their similes fail to

conform to a set definition; hence many a good simile is not absolutely complete. *Her cheek was like the dawn of day* is a good simile even though the point of similarity is not specifically mentioned.

The effectiveness of a simile is often due to the pleasurable surprise which comes at the discovery that things remote in kind have something in common. Such a surprise is felt in Lowell's poem *The Courtin'*, when Hulda's feelings, upon the approach of her lover, are said to fly all ways at once "like sparks in burnt-up paper."

A metaphor is an implied comparison—a simile condensed. In the sentence *The thought nettled him terribly*, the metaphor lies in the word *nettled*. The comparison worked out in detail would read something like this: *Just as a nettle that touches the body causes a most disagreeable itching and smarting, so the thought which entered his mind annoyed him terribly*. But all this is suggested or flashed in the one word *nettled*. In Katherine Lee Bates's inspiring hymn *America the Beautiful*, the lines

America! America!
May God thy gold refine

present an apt metaphor. The prayer is not a literal wish that real gold from our mines be refined, but that with God's help American character, in many respects noble, may grow nobler still. Metaphor is swifter than simile, but usually it calls for greater effort on the part of the listener or reader, who must interpret it, untwist it, work out the details of the comparison.

Our speech is full of metaphor, much of it "faded." That is, it is so familiar, so commonplace, that it fails to bring a picture to mind; the force of its original meaning is lost. Slang is mainly metaphor. The sporting page of the daily paper is often a wonderful mixture of easily in-

vented metaphor. Notice the following: *Tom missed a couple of balls and then plowed right into another one and planted it in the grandstand.* *Planted* and *plowed* make, through comparison, a farmer of the ball player. It is customary to warn against mixed metaphor. The *New York Post* reports a soap-box orator (probably imagined) as saying, "And what do we do? We pursue the shadow, the bubble bursts, and leaves but ashes in our empty hands!" The confusion in *shadow*, *bubble*, and *ashes*, all used metaphorically to represent something earnestly sought, is funny — probably meant to be. "Jim stuck out his hands," writes the reporter, "into which the ball fell comfortably, only to spill right out again and scatter all over the lawn." *Comfortably* suggests that the ball is something alive; *spill* suggests that the ball is liquid. This mixture too was doubtless intentional. It is the unintentionally mixed metaphor which must be guarded against, the mixture which provokes a smile when a smile is unsought.

Personification is a form of metaphor in which it is implied that something without human intelligence (for example a tree), or an idea or a quality, is human. Metaphors which imply that natural objects such as flowers, or forces of nature like the wind, are animals of lower order than man are also usually classed as personification. Here are examples:

- 1 Blow, winds, and crack your cheeks.
- 2 There flutters up a happy thought
Self-balanced on a joyous wing.

Because they are so commonly found in poetry, one should not conclude that simile and metaphor are mainly for the poet's use. They are of practical value in all expression and are freely employed by forceful speakers and

writers. A study of "figures of speech," as they are called, is therefore helpful to one who is trying to improve in expression. Among other things, such a study impresses the thought that figurative language is not necessarily better than plain, straightforward speech. It may be commonplace and cheap. It may be artificial, betraying a desire to be "flowery" or conspicuously eloquent. A comparison may be far-fetched or inapt, or contain an unfortunate suggestion not intended. Any one of many faults may spoil a simile or a metaphor. Often the best figures are those which spring to mind spontaneously. Admirable metaphors are sometimes noted in the speech of boys who would be amazed if told that they were revealing rare powers of effective expression.

EXERCISE I

Study these sentences. Do all of them contain similes? In the case of each simile, name the things compared and the point of resemblance. Do any of the comparisons present pictures to the imagination? Which are drawn from nature? In which is there an element of surprise due to the discovery of likeness in things widely different? Which seem commonplace? Which do you like best, and why?

1 A dozen dingy schooners, like shabby gulls, swung at anchor against the tide.

2 You could only say that beauty abode in her face as the scent in a rose.

3 The reeds parted with a sound like the rustling of silk.

4 The weapon [an old gun] loaded, of course, at the muzzle, and when it went off it sounded like the first glad rush of a sky-rocket followed by some one yelling into an empty rain-barrel.

5 Like beetles the steel-workers clambered sure-footed over the empty frame.

6 His eyes were like those of a dog waiting to be let in out of the cold.

7 He was as crooked as a dog's hind leg.

8 The speaker coaxed, cajoled, joked, and defied in turn, but each phrase of the speech fitted in with the preceding like a carpenter's joint.

9 He felt as Jack must have felt in the story of Jack and the Bean Stalk, when from the oven in which he was hidden he heard the ogre ask his wife what young children she had for supper.

10 I took over the faces of the men who have settled on the locomotive like a swarm of bees, clinging to each other like clustered grapes.

11 First it was hot as an oven, then cold as ice; but we were all as lively as crickets and gay as larks.

12 The work an unknown good man has done is like a vein of water flowing hidden underground, secretly making the ground green.

13 Although smart as a whip, unfortunately he was deaf as a post and blind as a bat.

14 'Mid the sharp short emerald wheat, scarce risen three fingers well,

The wild tulip, at end of its tube, blows its great red bell
Like a thin clear bubble of blood, for the children to pick
and sell.

EXERCISE 2

Study the following metaphors. In each case, note the two things compared and also the point of resemblance. Try turning some of the metaphors into similes. Which are personifications? Which metaphors do you like best, and why?

1 Give me three days to melt her fancy.

2 His jealousy slumbered.

3 Great crowds bombarded the Commons officials for passes to the proceedings.

4 A little mouse of a thought scampered out of the chambers of his head and darted along the passages, fetching a sweat to his brows.

5 Three headlines ran as follows: Tigers Devour Trio of Indian Pitchers; Giants Almost on Top Rung of Ladder; Yankees Crush Senators for Six Straight.

6 When Miller froze Milan's fly, ending the Washington half of the fifth, the fans cut loose with a big cheer.

7 In the teeth of the squall the little fellows crossed the finish line.

8 But be wary. You saw how she kept her feet among her shalls and wills? Never trust a Scotch woman who does not come to grief among them.

9 And there before him was the old wrinkled Sea, smiling and murmuring song.

10 Proverbs are excellent things, but we should not let them bully us.

11 I took one look, then ploughed up the street.

12 Their hands and faces were all badged with blood.

EXERCISE 3

Comment on the following metaphors, criticizing such as seem faulty to you. For example, if the statement in the first sentence be taken literally, it has a comic suggestion. The meaning of the second sentence is clear, but *rapid fire* suggests warfare, and we do not associate *short cuts* with a pitched battle; so the metaphor is mixed.

1 Her eyes remained glued to the floor.

2 In the rapid fire of daily talk, we take many short cuts.

3 He spoke of the mystic chords which bind and thrill the hearts of the nation.

4 Oh, it's enough to make anyone's backbone curdle!

5 More than 6,000 fans came out to root against the Giants.

6 "I never knew anyone," she exclaimed, "as white-livered in the face as that Pryor; he hasn't an upright vein in his whole body!"

7 Surely when we see this downtrodden people with spirit undampened by continual adversity aiming higher and higher, we who have not suffered so much feel the spur and also have loftier ideals.

8 To one harassed by the weary journey and by anxiety for the future, America opens up her arms.

9 Maine's 250 miles of natural front of seacoast contain some of the most historic footprints resulting from European political upheavals, to be found in the American continent.

10 With her eyes she riveted him to the spot.

11 In 1914 our old, regular army crossed swords with a great numerical superiority of the enemy host at concert pitch and undamaged by war.

12 Mays drew a pass which blossomed into a run.

13 Denmark is a little tongue of land hanging on by its eyelids.

14 It is hoped that some of the seed will not fall on deaf ears.

EXERCISE 4

Point out and name the figures. Comment on any that seem especially fine.

1 Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves.

2 Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn has blown,
That host on the morrow was withered and strawn.

3 These growing feathers pluck'd from Caesar's wing
Will make him fly an ordinary pitch
Who else would soar above the view of men
And keep us all in fearful servitude.

4 The English language is much more flexible than the grammarians, and continually bursts out of their petty rules, as a growing tree will burst an iron band fastened too closely around it.

5 Next we went to the Arab market, where there were many kinds of interesting fish, but not one whose name we knew, and near them a grayish, brownish creature like a lobster, wriggling about as if he had an important engagement at home and was trying to get there as soon as possible.

6 The little, narrow, crooked town of Dover hid itself away

from the beach, and ran its head into a chalk cliff, like a marine ostrich.

7 As the sun can image itself alike in a tiny dewdrop, or in a mighty ocean, and can do it, though on a different scale, as perfectly in one as in the other, so the spirit of poetry can dwell in and glorify alike a word or an Iliad. — ARCHBISHOP TRENCH

8 O Jerusalem, Jerusalem, thou that killest the prophets and stonest them which are sent unto you, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wing, and ye would not!

COURSE 4

THE STUDY OF WORDS

INTERESTING WORDS

WORDS COMMONLY MISPRONOUNCED

SPELLING

THE STUDY OF WORDS

I INTERESTING WORDS

When prominent men and women are asked, as is the fashion of late, what books they would take with them if obliged to spend the rest of their days alone on an island, not a few of them place well up in the list a good dictionary. For those who have learned through study what fascinating things words are, even when idly arrayed in alphabetical sequence, each followed by its definition and perhaps a brief account of its origin, the choice is a sensible one. Among the first books any young person buys when starting a library should be a dictionary, if not the expensive *New Standard* or *Webster's New International*, then an abridged edition which costs but a few dollars. A cheap "pocket" edition is better than nothing, but not much better.

McKnight's *English Words and their Background* (Appleton, 1923), Greenough and Kittredge's *Words and Their Ways in English Speech* (Macmillan, 1901), and Trench's *On the Study of Words* (published years ago) are extremely interesting books by scholarly word-lovers. Allen's *Synonyms and Antonyms* (Harper and Bros., 1920), and Soule's *Dictionary of English Synonyms*, a much older work, are valuable handbooks. The latter helps one who is hesitating because uncertain which of several words will best express a desired meaning. The former does not define words, but arranges them in synonym and antonym groups. Roget's *International Thesaurus of English Words and Phrases* (Crowell, 1922) is a revision of a handbook which has been in use for many years. All these books, but

especially the first three, are great aids to whoever is interested in words and would like to study them systematically, yet does not know how to begin.

Even though one has but a dictionary for occasional reference, the study of words may be pursued with pleasure and profit in connection with the reading of good books — books in which words are not merely catalogued alphabetically as in the dictionary, waiting to be used, but are actually at work, obeying the will of master craftsmen. How wonderful they are when skilfully employed! The elementary exercises which follow are designed merely to lead up to study of this kind. Material for many of them was found in the works of reference mentioned in the preceding paragraph.

EXERCISE I

GO

advance, amble, ascend, bolt, canter, clamber, creep, dance, dart, dash, dawdle, depart, descend, dog-trot, fare, file, float, fly, gallop, glide, hasten, hie, hike, hobble, hop, hurry, hustle, idle, jog, journey, leap, limp, lope, lounge, lurk, march, meander, mince, move, pace, parade, pass, plod, ply, proceed, promenade, quick-step, race, ramble, reel, retreat, ride, roam, roll, run, rush, sail, sally, saunter, scamper, scramble, scud, scurry, shamble, shuffle, sidle, skate, skim, skip, skulk, slide, slip, slouch, sneak, soar, speed, squirm, stagger, stalk, stamp, steal, steam, step, stride, stroll, sweep, swing, tiptoe, toddle, totter, tramp, trot, tumble, waddle, walk, wander, wriggle, zigzag

You are here introduced to the Go Family — ancient Go and his relatives near and distant, of high degree and low. Not every member of the family (perhaps we should say clan or tribe) is present at this reunion, but enough are here to make an impressive showing. Look at each one

intently. What remarkably variation! Yet nearly all bear a family resemblance.

Single out (1) the notably nimble ones, (2) the notably slow, (3) the infirm, (4) the extremely youthful, (5) the leisurely, (6) the steady-going, (7) the blunt, sudden sort, (8) the soldierly, (9) the dignified, (10) a few "black sheep," (11) one or two that are slightly poetic, (12) opposites who may not approve of one another, (13) a few who so closely resemble each other that it is not easy to tell them apart. If you feel that you are not sufficiently acquainted with one or two members who are somewhat retiring, consult the Words' *Who's Who*, the dictionary.

EXERCISE 2

SAID

admitted, agreed, asked, answered, chimed in, concluded, commented, continued, demanded, explained, insisted, interrupted, objected, remarked, repeated, replied

bawled, bellowed, chuckled, croaked, cried, drawled, droned, ejaculated, exclaimed, groaned, growled, grunted, hissed, howled, lisped, moaned, murmured, muttered, piped up, roared, screamed, shouted, sighed, snapped, snarled, sung out, thundered, tittered, whimpered, whined, whispered, yelled

Said is the most commonly employed of all terms used in reporting speech. It is simple, meaning merely *expressed in words*. Indeed it is the simplest of all the many terms belonging to the reporter clan, as it might be called. Notice the first of the two word-groups found above. Every member of this group contains the *expressed in words* idea plus a second idea. If, for example, all of a sentence containing *admitted* were blotted out except that one term, we should know more than that words had been uttered or written.

Each member of the second group contains the *expressed in words* idea plus an indication of the manner in which the words were uttered or the mood of the speaker. They are more expressive than *said*; they help the reader or listener through imagination to hear the voice and picture the countenance; they reveal the one whose words are reported. How effective such words are will be easily discovered if you first imagine a sentence beginning "*Well,*" *said he*, then substitute various terms for *said*.

Invent a sentence beginning with "*Well,*" *said he*. Then note how the meaning of the sentence changes as word after word from the list is substituted for *said*.

EXERCISE 3

The manner and mood in which words are uttered are reported not only through employing expressive (graphic) verbs, but through the use of adverbs, participles, and phrases, thus:

"No," he replied, hesitatingly.

"No," he replied, with a grin.

"No," he replied, looking down.

changes

Invent ten sentences beginning "*Well,*" *he said*, and containing graphic words or phrases revealing manner or mood — picture-bringing words.

EXERCISE 4

babble, bawl, bellow, blare, boom, chink, clack, clang, clatter, click, crackle, creak, croon, crunch, din, drone, fizz, flump, grating, grunt, gurgle, hullabaloo, jangle, jingle, lisp, mutter, patter, pipe, plash, plunk, prattle, purl, rattle, rustle, siss, sizzle, snap, sough, splash, swish, tap, thud, tick, tinkle, twang, whimper, whinny, whiz

This list of nouns does not include all the names given to sounds. Think of *mew*, *cackle*, and other imitative words naming the calls of animals. Think of terms used in music. Yet even with hundreds of descriptive terms at our command there are many sounds which cannot be reported accurately even though one resort to comparison.

Does *babble* suggest a brook, a baby, or one delirious? What does *tinkle* bring to mind? Try this experiment: Let each member of the class write, from the instructor's dictation, twenty words from the list; then, without consulting the dictionary, place opposite each word another word or phrase telling what it suggests to him. Remember that the words are nouns.

This task is profitable in a number of ways. It exercises, mildly, the imagination. It reveals that certain sound-nouns may be applied in different ways. Its main purpose, however, is to call attention to new words, or to words which possibly you are accustomed to use inaccurately.

EXERCISE 5

Many of the words studied in the preceding exercise are also employed as verbs. A verb often records a sound and at the same time suggests that which produces the sound. Try to imagine the sound recorded by each verb in the following list. What picture do you get with each word?

As the instructor dictates ten or twenty words, invent sentences in which they occur. Remember that the words are to be used as verbs.

blubber, brawl, buzz, cackle, champ, chatter, chirp, chuckle, cough, crash, drawl, gabble, giggle, groan, guffaw, halloo, hiss, hoot, howl, jabber, mew, neigh, pant, puff, purr, roar, rumble, rustle, scream, scuff, shout, shriek, sigh, snarl, snore, snort, sputter, squeak, stamp, stutter, titter, toot, trill, wail, warble, wheeze, whine, whisper, whistle, yelp

EXERCISE 6

That verbs often convey pictures is shown by the following list. After running the list through to test this assertion, pick out ten words which you think especially expressive and tell what picture each brings to mind — what in imagination you see as you repeat the word. Remember that you are dealing with verbs, not with nouns. Try to invent picture-sentences in which the words occur. Use any tense.

ambush, bask, bristle, browbeat, careen, cuddle, courtesy, dandle, dawdle, dimple, eddy, elbow, fidget, flicker, flutter, fumble, gape, glimmer, grin, growl, gulp, huddle, hurdle, joggle, kidnap, ladle, limp, leer, loiter, lope, lunge, prance, prod, prow, scowl, sip, skid, slouch, sprawl, stagger, stare, straggle, strut, swagger, swoop, tiptoe, tousel, trudge, waddle, wince

EXERCISE 7

She was a *large, comfortable* woman, with an *unlined* face and *smooth, fine auburn* hair; he was *spare*, and somewhat *bald*, with *curly iron-gray* locks, growing *thin*, and crow's-feet about his *deep-set eyes*. — ALICE BROWN

It was in this part [a general editor] that I best remember him: *tall, slender*, with a not *ungraceful* stoop, looking quite like a *refined* gentleman, and quite like an *urbane* adventurer; smiling with an *engaging* ambiguity; cocking at you one *peaked* eyebrow with a great appearance of finesse; speaking *low* and *sweet* and *thick*, with a touch of burr; telling strange tales with a *singular* deliberation, and, to a *patient* listener, *excellent* effect.

— ROBERT LOUIS STEVENSON

These two passages show that adjectives, and sometimes their cousins the adverbs, play an important part in the description of personal appearance, disposition and character,

and manner. It is shown even better in the following lists, which might have been made longer:

beautiful, bald, bony, *brawny*, chubby, dumpy, dwarfish, *emaciated*, fair, flabby, frail, graceful, husky, lanky, lean, *pallid*, plump, portly, pretty, robust, scrawny, shaggy, sickly, *swarthy*, tall

bad, bold, chaste, cheerful, childlike, *churlish*, cowardly, crafty, cross, crusty, energetic, *erratic*, foxy, good, honest, *indolent*, jealous, noble, *peevish*, plucky, proud, prudent, *pugnacious*, quarrelsome, refined, manly, mealy-mouthed, *sanguine*, sensitive, shiftless, shrewd, sluggish, spineless, spiteful, *spunky*, stingy, *stolid*, sympathetic, *taciturn*, thrifty, timid, treacherous, tricky, tyrannous

bluff, bragging, breezy, charming, chatty, courtly, coy, *curt*, dainty, dignified, dreamy, elfish, fatherly, fidgety, fussy, girlish, grave, haughty, humble, jocular, kittenish, nervous, *obsequious*, *pompous*, *priggish*, princely, roguish, sheepish, slovenly, *sprightly*, sly, stagy, stately, stealthy, *stilted*, stuck-up, studious, stylish, *tactful*, tasty, virile, whimsical

1 Study the twenty words italicized till you are sure of their meaning. Consult a dictionary if necessary.

2 Taking the adjectives one at a time, try to think of persons to whom they might aptly be applied. But do not give the names of the persons.

3 Think of a character in a novel or a play. How many of the adjectives in the three lists might aptly be applied to this character?

EXERCISE 8

Chester Hunt. (Pall. × Neg.) S. celestial blue; F. dark marine blue, bordered pale blue, shading at base; stigmas light blue.

James Boyd. (Pall.) 1915. S. immense, broad incurved, forming a high, dome-shaped center, clear light blue; F. dark violet, tipped and edged lighter, a broadly expanding flower. 30 in.

These somewhat technical descriptions of varieties of iris are taken at random from Farr's *Book of Hardy Plant*

Specialties, a fascinating catalogue in which one who is hunting adjectives and adverbs will find a riot of terms descriptive of color and form. To the average man, white is white; but Mr. Farr mentions pure white, milk white, ivory white, silvery white, creamy white, grey white, amber white, sulphur white, rosy white, snowy white. His eye distinguishes lavender-bronze, rosy bronze, coppery bronze, sulphur bronze, a dozen tints of blue, half as many of yellow. Designs and shapes are pictured by scores of different terms, among them spotted, flecked, dotted, mottled, flaked, variegated, blotched, speckled, striped, sprinkled, splashed, reticulated; incurved, crescent-shaped, bell-shaped, imbricated, erect, drooping, creeping. Many of these, it will be noted, are participles — adjectives made from verbs.

Are adjectives descriptive of sound, taste, and odor as numerous? Let the members of the class compete to see who can make the longest lists. Participles may be included.

EXERCISE 9

List the adjectives, participles included, which you might employ in describing one of the following:

- 1 The personal appearance of Abraham Lincoln
- 2 The character of a person whom you admire
- 3 A building which you have seen many times
- 4 A room in the school building
- 5 The street on which you live
- 6 An animal which you have seen many times
- 7 The pencil or pen with which you are writing
- 8 An aëroplane in motion
- 9 A favorite novel
- 10 A certain automobile

Now imagine that you are permitted to use but two of the adjectives you have listed. Which two will you retain?

EXERCISE IO

Animal is a general term, applicable alike to microscopic creatures and to whales. *Biped* is more specific, for it excludes all except two-footed creatures. *Bird* is still more specific. If *sparrow* is substituted for *bird*, a somewhat more definite picture is presented. *White-throated sparrow* presents a still more definite picture. It would be wrong to conclude that specific words are invariably better than general words, for all depends on the purpose of the sentences in which they are employed. An all-inclusiveness may be sought, as when the term *sports, games, or merchandise* is used. But for precision and for detailed definiteness the specific word is better.

It has been seen that there are many specific words containing the general notions of going or staying. There are at least a score of specific verbs containing the general idea of seeing or looking — words like *gaze, peep, survey*; and at least half as many (*fool, dupe, and cheat* are examples) containing the general notion of deceiving. How many can you think of? Try constructing sentences in which the verbs you have thought of are used in the past tense.

EXERCISE II

The *Standard Dictionary* defines synonym as follows: "A word having the same meaning or almost the same meaning as some other; oftener, one of a number of words that have one or more meanings in common, but that differ either in range of application of those meanings or in having other senses not held in common." This definition is worthy of study. Observe in particular that it emphasizes the fact that rarely do two words convey pre-

cisely the same meaning; nearly always there is a slight difference. Skill in composition depends not a little on ability to distinguish shades of meaning in words that are synonymous.

Study the following groups, dwelling upon each word till you see how it differs from its associates. If you are in doubt, consult a dictionary.

look into
1 business, occupation, employment, vocation, pursuit, calling, profession, trade, job

2 courage, boldness, bravery, valor, spirit, pluck, sand, grit, mettle, nerve, spunk, daring, hardihood, resolution

3 associate, companion, chum, comrade, intimate, crony, yoke-fellow, ally, confederate, accomplice, neighbor, partner, mate

4 journey, excursion, errand, jaunt, voyage, cruise, tour, trip

5 show, play, exhibition, performance, entertainment, game, festival, celebration

EXERCISE 12

Study the following groups, dwelling upon each word till you see how it differs from its associates. If you are in doubt, consult a dictionary.

1 big, great, large, huge, immense, gigantic, vast, enormous, colossal

2 faithful, true, loyal, trustworthy, incorruptible

3 pleasing, agreeable, delightful, good-natured, good-hearted

4 angry, displeased, wrathful, mad, furious, indignant

5 funny, comical, droll, strange, odd, queer, laughable, grotesque

EXERCISE 13

Pick out, from one of the groups found below, a word that has captured your attention. Report in a carefully written paragraph what you imagine the word tells you about itself. It may tell you how it is related to other words in the group—the general meaning they have in common; then what particular meaning is all its own,

giving it "a place in the sun" in Word-land. It may explain in detail just what it can do—perhaps several things—which no other can. Perhaps it considers itself a little more important than some other words in the group—stronger, more polite, or more aristocratic; or it may take pride in being a hard-working, democratic word of the middle class. Possibly it may complain a bit because it is neglected or misused.

1 think, guess, imagine, fancy, suppose, believe, suspect, mistrust

2 hate, dislike, detest, despise, abhor

3 delay, linger, loiter, dawdle, tarry

4 drink, sip, lap, guzzle, tipple, drain, imbibe

5 annoy, distress, disturb, vex, plague, torment, fret, ruffle, bore

6 laugh, giggle, grin, snicker, snort, titter, chuckle, roar, guffaw

7 flow, run, dribble, pour, purl, gurgle, trickle, gush, ripple, flood

EXERCISE 14

First show that in each sentence one or more words are incorrectly employed. Then improve the sentences, either by substituting right words for wrong or by rephrasing.

1. We did not know the way very *good*, and besides, it was getting dark. 2. We shall not *remove* a man from one job to another unless he is willing. 3. This enterprise will *effect* the well-being of our citizens. 4. He has the *most* chance of all the contestants. 5. Did the boys go one at a time or *altogether*? 6. In truth my camera is my closest *inhuman* friend. 7. Many times when there was trouble with the engine I had to rely on my own ability to *remedy* the cause. 8. The story dissects the heart of a *croquette*. 9. I don't ask for a job unless I am sure I can *fulfill* the place that is vacant. 10. The great needs of our country will in time be *accomplished*. 11. After being there *sometime*, he grew accustomed to the work. 12. This is the sequel to the *proceeding* story. 13. There is scorn in his attitude and an air of *condensation* about him as he looks down on the

poor creatures. 14. I could have gained that knowledge *quicker than in* four years. 15. He remained in Washington for *above* four years. 16. One of the most enjoyable *times* I ever remember attending was a school picnic. 17. No one allowed *into* this yard without a parent attending.

EXERCISE 15

Which of the words in parenthesis is the correct one to use? Do you find sentences the meaning of which depends on which of the words in parenthesis is retained?

1 The final match of the tournament was (completed, played) yesterday.

2 I hope father will consider this matter (farther, further) before he drives his car any (further, farther).

3 They had installed a new engine a short time (ago, before).

4 (Since, after) changing to Blank tires, we have had no trouble with punctures.

5 (Since, after) changing to Blank tires, we had no trouble with punctures.

6 They threw him head first (in, into) the snow.

7 We purchased this car (a little over, upwards of) three years ago.

8 Badly cured vanilla beans lack any (uniform, stable, dependable, unvarying, fixed) taste and smell, and are likely to become mouldy.

EXERCISE 16

Show that the meaning changes according to which word in parenthesis is used.

1 Fate had already (tapped, knocked) at his door.

2 Additional pay is to be given to those whose work is (monotonous, tedious, irksome, tiresome).

3 "Lean on your subject," (says, cautions, urges) Professor Palmer.

4 They are (advancing, encroaching).

5 It was Theodore who (told, tattled, confessed).

- 6 Each (snatched, took, pocketed) an apple.
- 7 To do so would be to (avoid, shirk) responsibility.
- 8 She was a (good, pious) woman.
- 9 He was a man of unusual (knowledge, wisdom).

EXERCISE 17

A homonym is a word agreeing in sound with another word but different in meaning. Thus *aisle* is a homonym of *isle* since the two words are pronounced alike yet have different meanings.

Name a homonym of each of the following words, spell it, and be prepared to explain its meaning. Try to invent sentences in which the homonyms are used.

| | | | |
|---------|--------|-------|--------|
| ascent | creak | hail | shear |
| beat | dying | heal | shone |
| birth | fain | hew | slight |
| bolder | faint | leaf | soar |
| break | fort | meat | stake |
| canvas | forth | peace | steal |
| ceiling | gate | peal | tail |
| cereal | gild | right | team |
| cite | guilt | ring | threw |
| colonel | grease | roll | waste |

EXERCISE 18

Where did you come from? Have you traveled far? Have you always meant the same thing? Have you risen from the slums of speech and slowly won for yourself a respectable place in word society, or have you lost something of the gentility which once was your boast? It is excellent to ask such questions of words, much as one would like to ask similar questions of interesting people. Although McKnight's *English Words and Their Background* or a

similar work is a great aid in investigating word histories, any good dictionary reveals much that is of interest. Opening *The Student's Standard Dictionary* at random we find, without turning a leaf, words from ancient Greece and Rome, Denmark, Sweden, Ireland, and Africa. A few are of Anglo-Saxon or old English origin. Among these is *spoon*, the original meaning of which was *chip*!

From what country did each of the following come? Guess, and then consult a dictionary.

wigwam, garage, candy, stadium, sofa, soviet, bungalow, kimono, paragraph, scarlet, macaroni, brogue, umbrella, sabbath, fricassee, boomerang, abbreviate, turban, mosquito, automobile

EXERCISE 19

The following words receive attention in *English Words and Their Background*. Look up their source and note the meaning of the word from which each was derived.

stupid, geranium, daub, parlor, pantry, dunce, awkward, knight, style, ballot, table

EXERCISE 20

The first of the following groups, it will be noted, is made up of proper nouns, the second of foreign terms, the third of unusual terms. With some of them you are familiar. It will be well to master all of them, for any one of them might at some time interfere with your understanding the meaning of a sentence. If to each member of the class a few words are assigned, to be looked up and reported on, the labor will not be great.

Olympus, Babel, El Dorado, Lilliputia, Robin Hood, the Muses, Centaur, Utopia, Will-o-the-wisp, Cyclops, Hercules, Cerberus, Argonauts, St. Nicholas, Dixie, Peter's pence, Hallowe'en, Circe

table d'hôte, à la carte, carte blanche, reveille, camouflage, alma mater, anno domini, sub rosa, habeas corpus, incognito, sine die, alumnus, alumna, à la mode, au revoir, nom de plume, en route, e pluribus unum, in memoriam, per diem.

adagio, aigrette, salvage, limerick, braille, derelict, octopus, medallion, antidote, insomnia, effigy, swastika

EXERCISE 21

Here are terms few of which one would expect to find in the average schoolgirl's vocabulary, and it would be somewhat unusual if all of them were found in the vocabulary of any one schoolboy.

First, tell how many of these thirty terms are in your working vocabulary. That is, how many do you know sufficiently well to employ them with confidence?

Second, pick out the terms which, if you were to run across them in your reading, might cloud the meaning.

Third, explain to the class the meaning of such terms as you fully understand, using ingenuity to make the explanation perfectly clear. It will not do, for example, to say that an adz is a tool. You must tell how one looks, so that anybody, from the description, could pick out an adz from among a hundred different kinds of tools, and also know what can be done with it — how it is used.

adz, anvil, armature, bleachers, capstan, derrick, differential gear, frock coat, fulcrum, fullback, gas mantle, Gatling gun, gimlet, grindstone, gyroscope

hydroplane, level, mimeograph, ratchet wheel, reinforced concrete, rivet, schooner, seaplane, semaphore, sextant, siphon, spark plug, sprocket, standpipe, stop-watch

EXERCISE 22

Last night I saw a shooting star.

Last night I saw a star go flaming earthward.

If the second of these sentences is better than the first, it is the picture-bringing word *flaming* which makes the difference.

He made squiggles all over the jellies.

The word *squiggles* arrests attention. We wonder if it is found in the dictionary, or is a happy childhood combination of *squeeze* and *wiggle*. At any rate, it helps us to picture the cook putting the finishing touches to a dessert while an admiring child looks on.

The beautiful imagery of the poets that tells of gold-laden galleons lying in the depth of the ocean, their treasures jewelizing the floor of the sea, is denied by the stubborn facts of science. Sea-water is the universal solvent wherein even gold is tarnished and all at last reduced to universal slime.

The effectiveness of this passage is mainly due to well-chosen words which flash pictures or quickly convey thought. Notice too the contrast between *beautiful imagery*, *gold-laden*, and *jewelizing* on one hand and *stubborn facts*, *tarnished*, and *slime* on the other. If we study any passage which impresses us as being exceptionally good, we usually find the secret of its excellence lies in part in the care with which words have been chosen. "When Stevenson," writes a critic, "in *The Silverado Squatters* describes a pail of water being carried uphill, the water *lipping* over the sides, and a *quivering* sunbeam in the center, we can see with what care the italicized words were selected."

Pick out, from the following sentences, words and phrases

which please you. Can you tell in each case how the pleasure is caused? Try omitting some of the pleasure-bringing words, or substituting less vivid expressions for them.

1 She smeared away the tears with her handkerchief wadded into a ball.

2 The uniformed messenger limped from the room.

3 A burst of feathery steam plumed skyward, and then the slow chuggity-chug of the shore-drum cogs rose in the air.

4 Way back in 1911 Sam White scooped up a fumbled ball and raced down the field to a glorious victory.

5 From beneath the furnace a squat locomotive dragged a string of curious cars across a desolate field to the steel mill.

6 With a mighty effort and a last terrified look around, she popped into a pawnshop.

7 In the near future movie fans may be able to sit leisurely in their plush seats and watch on the screen a sixteen-inch shell twist itself slowly from the mouth of a gun and idle along its trajectory at a speed of several miles a second.

8 A bee came up and clung awkwardly to a clump of wistaria, heavy with rain, and sent a shower of water down on them.

9 He had had what he described as an antediluvian sandwich the day previous at two o'clock, since which banquet no food had passed his lips.

10 Twenty-five minutes later there was a last gurgle and whirl as the rammed ship nosed under and pitched to the bottom in 210 feet of water.

11 Good health raged like an epidemic all through the South.

12 Saville Kent has given a lively description of a big-boned Australian lizard which gets up on its hind legs, takes a little tottering run, and collapses like a baby learning to walk.

13 The best of books are those which bring you wisdom unawares, which, while seeming only to entertain, broaden your outlook and clarify your vision, or surprise your spirit by whispering to it truths which it had not understood and can never forget.

—WILLIAM ROSCOE THAYER

14 Like beetles the steel-workers clambered sure-footed over the empty frame. Far out on the end of narrow beams they hung above the void: on the top of slender columns they clung,

waiting to swing into place a ton of steel. Braced against nothing but empty space, they pounded red-hot rivets with their clattering hammers; like flies they caught the slim-spun threads of the derrick and swung up to inaccessible heights. On flimsy platforms the glare of their forges blinked red in the twilight.

—JOSEPH HUSBAND

15 . . . Experts tell us that the rook [crow] has between thirty and forty notes, which can be intricately combined. This may best be appreciated at the roosting place after the busy breeding season is over and summer has come. "A marvelous medley," says Mr. Edmond Selons in his delightful *Bird Watchings*, "a wondrous hoarse harmony. Here are shoutings of triumph, chatterings of joy, deep trills of contentment, hoarse yells of derision, deep guttural indignations, moanings, groanings, tauntings, remonstrances, clicks, squeaks, sobs, cachinnations, and the whole a most musical murmur, a wild, noisy, clamorous murmur; but singing now, softening, a lullaby.

I never heard

So musical a discord, such sweet thunder."

—SIR J. ARTHUR THOMPSON

16 And in that day we must look for men to meet the false cry of both sides—"gentlemen unafraid" who will neither be the money-hired butlers of the rich nor power-loving panderers of the poor.—FRANKLIN K. LANE

II SIMPLE WORDS COMMONLY MISPRONOUNCED

The words in the following list are more or less commonly mispronounced. Because they are simple and in every-day use, it would be a pity for anybody to leave school without having mastered them. It is suggested that they be used, a few at a time, for class drill.

| | | | | |
|----------|---------|-----------|---------|------------|
| which | recess | history | catch | often |
| while | address | geography | get | drowned |
| through | entire | usually | was | athletics |
| three | idea | perhaps | can | elm |
| fifth | detail | doing | extra | every |
| threw | finance | something | chimney | sword |
| depth | détour | getting | hundred | parliament |
| strength | inquiry | poem | because | drawing |

| | | | | |
|------------|---------------|--------------|----------|---------------|
| father | allies | kept | wasn't | column |
| mother | resource | slept | rather | soften |
| breadth | preferable | poetry | fellow | salmon |
| width | admirable | government | yellow | suppose |
| thread | influence | library | genuine | drama |
| height | interesting | February | American | umbrella |
| length | alternate | barrel | deaf | soda |
| gather | infamous | quarrel | route | author |
| throat | discourse | apron | Tuesday | don't you |
| eighth | romance | temperature | duty | just as lief |
| diphtheria | mischievous | surprise | truth | grievous |
| arctic | exquisite | probably | stupid | architect |
| facts | robust | generally | going | extraordinary |
| used to | superfluous | different | getting | gentlemen |
| across | reputable | memory | doing | clique |
| Italian | comparable | particular | pudding | realize |
| squirrel | hospitable | considerable | faucet | judgment |
| prelude | precedence | enthusiasm | engine | settlement |
| partner | mustache | laboratory | bouquet | experiment |
| hoist | illustrate | precede | soot | professor |
| gape | alias | recognize | blue | Wales |
| creek | incomparable | literally | true | vaudeville |
| just | advertisement | evening | news | brethren |
| except | compensate | juvenile | wound | amateur |

III SPELLING

Least interesting of all kinds of word study, yet in some ways the most practical, is spelling. If after years of training one finds that he is not master of simple words like *tries*, *athletics*, *telephone*, and *disgusted*, it should be thought a matter for grave concern. He can hope for little aid from teacher or textbook; he must fight the battle alone. Memorizing rules helps somewhat, for perhaps one-fourth of the troublesome words obey them. Keeping a list of all words misspelled in school work and attacking them day after day is effective. But it is more important that the habit be formed, during high school years, of looking intently at words, syllable by syllable, and noting where

errors are likely to occur. For example, when one sees the word *Macaulay* for the first time he should look at it long enough to register the fact that the last syllable is not *ly* nor *ley*, but *lay*. In this particular case the spelling can be fixed in mind by remembering that it was Macaulay who wrote *Lays of Ancient Rome*.

The lists following the rules for spelling are appropriate for occasional class drill.

Rule I In *receive*, *niece*, and other words in which *ei* or *ie* has the sound of long *e*, *i* comes first except when the diphthong is preceded by *c*.

relieve (diphthong not preceded by *c*)

deceive (diphthong preceded by *c*)

Either, *neither*, *leisure*, and *seize* are important exceptions.

Rule II Silent *e* is usually kept before a suffix beginning with a consonant, dropped before a suffix beginning with a vowel; but words ending in *ce* and *ge* retain the *e* before a suffix beginning with *a* or *o*. *Ie* changes to *y* before *ing*.

safe + ty = safety

service + able = serviceable

hope + ing = hoping

die + ing = dying

Important exceptions are *dyeing*, *singeing*, *truly*, *awful*, *wholly*, *argument*, *judgment*, and *acknowledgment*.

Rule III A single consonant preceded by a single vowel is usually doubled before a suffix beginning with a vowel, if the accent is to fall on the syllable preceding the suffix.

prefer + ing = préferring

prefer + ence = préférence

defer + ing = déferring

defer + ence = déférence

I

This list is made up of very simple words. For a high school student to misspell one of them is inexcusable.

| 1 | 2 | 3 | 4 | 5 |
|-----------|-----------|---------|----------|---------|
| across | careful | led | speech | twelfth |
| almost | different | meant | stopped | until |
| already | does | merely | studied | usually |
| all right | doesn't | neither | sure | whether |
| also | finally | ninth | their | which |
| always | forty | queer | those | wholly |
| among | having | quite | till | whose |
| around | hoping | really | together | women |
| awful | isn't | safety | tries | writer |
| busy | later | seems | truly | writing |

II

This list contains words almost as simple as those in the preceding list. To misspell one of them should be considered a serious error.

| 1 | 2 | 3 | 4 | 5 |
|--------------|-----------|------------|-------------|-----------|
| accidentally | career | dining | imitate | salary |
| arrive | chief | divide | immediately | scheme |
| athletics | clothes | drowned | lightning | separate |
| author | collect | enemies | lose | similar |
| balance | college | forty-four | loose | surprise |
| beginning | comma | fulfill | nineteenth | supply |
| benefit | commence | grammar | ninetieth | syllable |
| bigger | control | handful | opposite | truthful |
| breathe | copying | huge | partner | vegetable |
| business | difficult | image | possession | visitor |

III

The following words are more or less commonly misspelled by high school students:

| 1 | 2 | 3 | 4 | 5 |
|--------------|-------------|-------------|-------------|------------|
| accuracy | believe | convenient | despise | existence |
| acquaintance | beneficial | corridor | dessert | exorbitant |
| address | busily | council | destroy | families |
| altogether | canoe | countries | disappear | forcibly |
| approach | carriage | debtor | disastrous | forehead |
| arousing | celebrate | deficit | disgusted | generally |
| article | chauffeur | depth | essential | governor |
| assistance | choose | descent | exaggerate | haven't |
| attendant | command | describe | excel | height |
| awkward | continually | despair | excellent | hesitate |
| 6 | 7 | 8 | 9 | 10 |
| hindrance | loving | noticeable | physician | scarcely |
| humorous | massacre | oblige | planned | scarcity |
| hurried | messenger | occasion | preceding | similar |
| imagine | metal | occupation | prejudice | strategy |
| immensely | military | occurrence | pursue | studying |
| inheritance | misarrange | opponent | received | summary |
| invisible | mischievous | opportunity | relieved | surety |
| invitation | misspelled | parliament | remembrance | tragedy |
| janitor | mystery | perform | repetition | twelfth |
| lief | necessity | persevere | salable | usually |

IV

Nearly all of these words are governed by certain spelling rules:

| | | | |
|---------|---------|---------|-----------|
| bating | holy | musing | scaring |
| batting | holly | mussing | scarring |
| bony | hoping | pinning | scraping |
| bonny | hopping | pinning | scrapping |

| | | | |
|----------|---------|---------|----------|
| dining | later | primer | shaming |
| dinning | latter | primmer | shamming |
| fated | loping | raged | shining |
| fatted | lopping | ragged | shinning |
| filing | mating | riding | sparing |
| filling | matting | ridding | sparring |
| gripping | moping | ruder | staring |
| gripping | mopping | rudder | starring |

V

The following have been found commonly misspelled in business letters:

| 1 | 2 | 3 |
|----------------|----------------|---------------|
| abridgment | agreement | appreciable |
| acceptable | also | approval |
| accumulate | alter | arguing |
| accommodate | ambassador | arrangement |
| acknowledging | among | ascertain |
| acknowledgment | analyze | attorney |
| acquainted | annoyance | balancing |
| address | apparent | belief |
| advertisement | appointment | beneficiaries |
| advisable | application | business |
| 4 | 5 | 6 |
| canceled | correspondence | depreciate |
| changeable | councilor | desirable |
| chargeable | counselor | desirous |
| collateral | courtesy | develops |
| coming | creditable | disappoint |
| committee | decent | disapprove |
| complement | defence | dismissal |
| compliment | delivery | dispatch |
| confidential | depositor | dissatisfied |
| corporation | dissent | dividend |

7
doesn't
don't
embarrass
employee
enclosure
encouraging
endeavor
envelope
equaled
equipped

10
judging
judgment
labeled
leveled
liability
library
lien
literature
maneuver
marvelous

13
quarreling
receipt
recognize
recommendation
redeem
reference
referred
referring
reimbursement
release

8
executor
exhibitor
experience
facility
financier
foregoing
foreman
forgetful
formally
fraudulent

11
meager
mistaken
modeled
moneys
mortgage
movable
mutually
negotiable
occurrence
official

14
remittance
representative
responsible
salable
serviceable
skilful
slack
spare
specimen
speculator

9
hoping
incumbent
industrial
initial
install
instill
instilled
interested
interpreter
inquiry

12
opportunity
owing
permissible
precedence
precedent
preferred
pretense
privilege
proceeding
publicity

15
stabilize
steady
subsidiary
substantial
summarize
superintendent
supplement
tentatively
totaling
traceable

APPENDIX

THE SCHOOL WEEKLY NEWSPAPER

I *Starting and Maintaining*

The teacher chosen by the principal to act as "faculty adviser" calls together a number of students who might be interested in starting a weekly. These, if they favor the project, try to arouse the interest of the entire school through blackboard publicity and through meetings. The adviser then appoints an editor and a business manager, selecting for these offices the two who because of their ability and enthusiasm seem most promising. All others interested become candidates for the remaining positions on the board.

The business manager assigns to candidates for places on the business board such duties as canvassing for subscriptions and the obtaining of advertising contracts and copy. The editor assigns to candidates for his board the "covering" of school and town news, giving one or more definite assignments to each competitor.

Under such an arrangement the paper is conducted for four weeks. During this time, and even before, periodicals from other schools are obtained and carefully studied. Suggestions are sought from the city editor and the business manager of a good local paper, and from the printer to whom the printing contract has been awarded.

At the end of the four weeks a more permanent organization is effected. Each candidate submits to the editor or the business manager his claims for consideration for a place on the board. Candidates for the business board submit statements of the number of advertisements and subscriptions obtained and the

NOTE. — The section entitled *The School Weekly Newspaper* was prepared by Mr. Fred D. Wish, Jr., Superintendent of Schools, Hartford, Conn. Mr. Wish when a teacher in Hartford Public High School organized *The Owlet*, a weekly published by the students, and for five years served as faculty adviser to the board of editors.

time spent. Candidates for the editorial board submit the published material they have written (neatly pasted in a "string" and measured), the time spent in covering assignments, and whatever other claims they may have. Basing their recommendations on these claims and on the promptness and efficiency with which the work has been done, the editor and the business manager submit to the faculty adviser lists of candidates who, in their judgment, are entitled to places. Through conference the editor, the business manager, and the faculty adviser determine the size of the board and the members are chosen. A small board is usually more successful than a large one, and the positions are more eagerly sought.

Matters pertaining to printing may best be left to the printer. Usually he will coöperate with the members of the staff, and tell them what type should be used and how it is designated. For a time, at least, he assists in "head-writing," which is a matter calling for experience. He may also attend, at first, to proof reading. When proof reading is done by the board, it should be the regular duty of some one member.

When a galley proof has been received from the printer, the editor, with assistance if necessary, makes up a "dummy," using, at first, sheets the same size as the page of the paper to be published, though later it is convenient to use an old edition for this purpose. The editor neatly trims the galley proof and pastes it on the sheets in the position in which he wishes the articles to appear. Successful arrangement of material is a matter calling for experience. The arrangement of other papers of the same size should be studied, and the editor should consider previous issues of his own paper.

At the close of the school year it is advisable to choose a new editor and business manager, usually from the retiring board, and to declare all other positions vacant. From the outset the old officers should think about who should succeed them. They may call together all Junior members of the board, if the officers are to be from the Junior Class, and explain that probably the editor and the manager will be chosen from their number, unless some one not now on the board is discovered who is distinctly superior. During the remainder of the year all who are eligible are given every opportunity to learn the duties of editor and manager.

Declaring all positions below editor and manager vacant at the end of the publication year automatically clears away the "dead-wood," or those who have proved unreliable, without injustice to the faithful; for in the competition for places at the beginning of the new year the editor and the manager will naturally give to these, because of their experience and proved reliability, the more important assignments. Thus they have, deservedly, a natural advantage.

Only for the most important of reasons should the paper be issued a day late. Every effort, moreover, should be made to cover all events which take place up to the time that the paper appears in the school. Events occurring between the "deadline," as the latest minute at which copy can be handed in is called, and the time of appearance of the paper can be covered in general by getting advance material on what is going to take place, with the omission, of course, of any feature concerning which there may be doubt. By insisting that publication be on time and that late events must be covered, the editor produces the atmosphere of a newspaper office, and the members of the staff work under the pressure which is one of the greatest elements in newspaper work.

2 Time Schedule

Thursday

Paper distributed. — Editor and faculty adviser check up the issue just out, noting errors, poor arrangement, poor heads, etc. — Board meeting with discussion of these things and of the news outlook for the coming week. Editor gives assignments.

Thursday is the best day on which to "come out" because Friday afternoon is then available for writing editorials and accounts of Friday club meetings, and the week-end for Saturday games. It is a good day for a board meeting, which should be held right after the issue is off the press, for Friday is comparatively free from school events.

Friday

Due: All Thursday events, Friday assembly if there is one, all other Friday morning events, all editorials, all serial features such as "Who's who this week," all humor for the "column,"

the weekly "readers" which it is customary to give for the benefit of advertisers, all big special stories unless for good cause delayed. These last may be submitted with lead and head "to come" if the events which make the special stories appropriate are not to take place until the first of the week. All these should be read, headed, and sent to the printer by 6 o'clock.

Monday

Due: All Friday and Saturday events by the opening of school; all Monday events by 3:30. First lot to be in printer's hands by 2:30, second lot by 6 o'clock.

Tuesday

Deadline on "first copy" at 2:45. First copy includes all material through events on Monday night. From this will come the first half of the paper.

All Tuesday events due at 3:30. These should be read, headed, and sent to the printer by 6 o'clock.

Dummy of first form due at 6 o'clock. This means that the editor or whoever "makes up" the paper should be at the printer's by 4:30.

Wednesday

Due at opening of school: Events which took place after 3:30 on Tuesday, and material (there will always be a little) which for good reason has not been in on time.

Deadline on "second copy" at 2:45. This includes practically the entire remainder of the paper, except Wednesday afternoon events and emergency stories.

Final deadline at 4:30. Matter sent in at this time should include only emergency and brief Wednesday afternoon stories — in all, not more than one galley.

Final dummy due at 6 o'clock. The editor, starting at 4:30, should "paste up" the pages which were not ready on Tuesday.

3 A Typical Board Meeting

Editor: It is time to begin our meeting. Mr. West will review the work of the past week.

Mr. West, the faculty adviser: Editor Sheldon informs me that

only through luck and an unusual degree of help from the printer were we able to come out on time. Such a squeeze will not happen again if you all follow the time-table carefully. In newspaper work, remember, it is imperative that each story be written and sent to the printer as soon as possible after the event on which it is based. If instead of sending the printer matter in three or four batches we delay and send everything at once, he cannot handle it. Bear in mind that all ordinary copy should be at the printer's by Tuesday at 2:45. This leaves clear for emergency work the hours just preceding going to press. And boil down your emergency stories; all of them must go into one galley.

Need for sufficient emergency time was well shown two weeks ago when Principal Hart announced Wednesday noon the change in eligibility rules which took three back-field players off the team. To handle that story called for sharp work on the part of four editors: one to see Mr. Hart and get the exact wording of the rule; one to talk to Coach Noall regarding possible substitute players; one to call up the managers of other teams in the League and find out how they were affected; and one to interview Mr. Galvin, captain in 1909, regarding a similar situation in that year. As a result of quick work we had a story which in its completeness beat the afternoon paper downtown. If our reporters had been busy with work which should have been completed the day before, could we have done it?

There were a few mistakes in this issue of a kind which should not happen again. John, you listed Mr. Allen as *alumnae* member of the Athletic Council. That is the second time it has happened. Sheldon, you must take part of the blame, for as editor you should have noticed it. Marion, in your story of this morning's meeting of the Students' Council you stated that the Council voted to award the gold footballs. I attended that meeting and know that the proposition was voted down.

Marion: You told us to get an "advance story" of whatever happens between the time we go to press and the time we come out. I interviewed the president of the Council, and he told me that they would vote for the footballs.

Mr. West: Yes, and he, being in favor of gold footballs, thought the rest would be. But he was mistaken. Remember, please, never to include in an "advance story" any event concerning

the outcome of which there is a doubt. You should have written merely that the Council "considered the question of gold foot-balls," without venturing to give the result of their consideration. Who wrote the editorial on giving better attention to speakers at Assemblies?

Editor: Sam.

Mr. West: Sam, it was too long; few will read it through. Besides, it did not contain a specific recommendation for the reader to carry in mind and follow when he goes to assembly next time. One other thing: that humorous story on Virginia Hampton, the stout girl, never should have been published. I am partly to blame, though when I was reading it in copy, Doris told me that Virginia was a good sport and would not care. But Virginia has already been to me about it. Remember that it is our policy to have good laughs with the students but not to laugh at them in a way to offend them.

Editor: We will now take up the assignments for next week. Bill, you may take athletics, as usual. I am told there is a possibility that Bucksport may cancel the game for a week from Saturday. Write your advance story as usual, getting it in by Monday morning. If there are later developments, we will kill that story and put in your new one. Be sure to follow that situation until the final deadline Wednesday. In covering the game with Stratford next Saturday, let Newton help you in getting the plays. Make the story with the summary about two columns.

The post-office issued an order last week that all buildings must be numbered, and as I came in I noticed that there is no number on the school. Doris, see Mr. Hart and find out if the school is to have a number. If not, give it a humorous write-up.

Another opportunity for humor is the sunrise party which the Girls' Club will have next Saturday. They are to get up at daybreak and go to Fern Park. Newton, you are the humorist of the crowd; get a few necessary facts and give it your best. Better have a talk with the Club's faculty adviser first.

Physical Director Wasson told me today that he would have the results of the Freshmen measurements tabulated by Monday. John, that's yours. Make it about half a column. Better get pictures of the most nearly perfect boy and girl.

John: Suppose they have no pictures.

Editor: Make an appointment with Gilbert, our staff photog-

rapher. Rush the films to Mack's for quick development, and then to Pendar's to have cuts made. Cuts must be at the printer's by 7 p. m.

The Vesta Club is going to entertain the blind at the Institute Tuesday evening. Marion, get the plans from Esther Milan before then. Write a story. Revise it after another interview Wednesday morning. Make it about eight inches. I intend to write the leading editorial of the week commending that work and other efforts of our clubs to make life happier for the unfortunates.

Newton, the humor column is yours as usual. Remember that the ordinary classroom joke is no good. You had one last week that did not mean anything to more than half a dozen people. Be sure that the joke has a real point which all can understand.

Allan, take the Assembly this week. Alex, your story of last week's Assembly sounded like a secretary's report. And you missed entirely Professor Blakesley's splendid point about the relationship of South American trade to our education. I had to have Helen rewrite it. Jim, you'd better write a short editorial on the gold footballs. You will remember that we have established as our editorial policy that we are opposed to the giving of footballs, because we think that to give them might detract from school spirit. The editorial will be due tomorrow.

I think that is all of the special assignments. Club news will be taken as usual. Any questions?

Sam: I have been told that William Gillette is a graduate of this school. He comes to Fitch's theater Monday.

Editor: Good. Verify that he is a graduate. See his manager and get an interview. Tell him about our Dramatic Club. Ask him about his school experiences. Get his message to present-day students, or anything else he will give. If your story is worth it, we will give you the middle of the front page. Go down to the *Times* office and see if you can borrow a cut of Gillette. See the City editor and tell him I sent you.

Oh! before we close, let me say that our stock of special stories on the galleys is getting low. We must keep a good stock ahead for "fillers" when news is lacking. Marion, see Miss Franz, who is in charge of the lunch room. Ask her to tell you how the whole situation is handled. I don't know just where the lead will be; it may be the work of the student cashiers.

Alex, see Miss Russett, who is in charge of the book-room. There ought to be a special story in the way the thousands of textbooks are handled. Find your own lead.

Doris: There's a lot of talk about having a junior high school.

Editor: Good. You have all that you can handle, though. John, make a trip to West Hingham some day this week and see Principal Jones of the West Hingham Junior High. It's only a twenty-minute ride. Find out how the plan works, then apply that to our city. Talk it over with Mr. Hart.

Sam: Do you want an editorial on the junior high school?

Editor: No, we haven't established our policy on that yet. This meeting has been longer than usual, so we will not act on it now. Besides, we have not the facts. If there is nothing else, we will adjourn.

BOOKS ON NEWSPAPER WORK

It is suggested that the reading assignments which follow the list be covered journalistically. That is, the student should consider himself a reporter sent to investigate thoroughly and bring back an account of whatever he finds that might be of interest to other members of the class. A difficult assignment may be covered by several reporters working together. Notice that the two books by Hyde are distinguished by numerals.

Bleyer: Newspaper Writing and Editing (Houghton Mifflin Co., 1913)

Davis: History of the New York Times (*New York Times*, 1921)

Ewalt: Getting Out the High School Paper (Cleveland Board of Education, 1920)

Filene: Careers for Women (Houghton Mifflin Co., 1920)

Flint: The Editorial (Appleton, 1920)

Given: Making a Newspaper (Holt, 1907)

Harrington: Writing for Print (Heath, 1917)

Hyde:¹ Handbook for Newspaper Workers (Appleton)

Hyde:² A Course in Journalistic Writing (Appleton, 1922)

Lord: The Young Man and Journalism (Macmillan, 1922)

Ralph: The Making of a Journalist (Harper, 1903)

Ross: The Writing of News (Holt, 1911)

- Seitz: Training for Newspaper Work (Lippincott, 1916)
 Smith: Deadlines (Covici McGee, 1923)
 Spencer: News Writing (Heath, 1923)
 Various Writers: "M. E. S." His Book (Harpers, 1918)
 Williams: The Newspaperman (Scribners, 1918)

READING ASSIGNMENTS

- Newspaper office organization*
 Bleyer, 20-22
 Spencer, 5-12 (editorial rooms);
 13-19 (mechanical department); 20-22 (business department)
 Hyde,¹ 318 (chart showing office organization)
- School paper organization*
 Harrington, 179-188
 Hyde,² 311-365
- What is news?*
 Bleyer, 17-21
 Spencer, 25-33
- Getting the news*
 Bleyer, 12-15; 36-42
 Harrington, 1-5
 Spencer, 42-56
 Given, 54-68
- Associated Press*
 Bleyer, 56-58
 "M. E. S.," 91-108
- Writing news stories*
 Given, 189-198
 Harrington, 26-39
- Ross, 79-89
- Feature stories*
 Bleyer, 22-24; 211-223
- The Editorial*
 Harrington, 154-169
 Flint. (See index.)
- Newspaper English*
 Hyde,¹ 56-65
- Reading copy*
 Bleyer, 266-268
 Hyde,¹ 140-144
 Hyde,² 369-376
 Harrington, 198-201
 Spencer, 273-275
 Ross, 184-191
- Reading proof*
 Hyde,¹ 145-149
 Hyde,² 392-399
 Harrington, 207-209
 Spencer, 276-277
- The successful newspaper man*
 Bleyer, 50-53
- Women in Journalism*
 Filene, 311-363

RULES OF SYNTAX

- I The subject of a verb is in the nominative case.
- II The subject of an infinitive is in the objective case.
- III A verb agrees with its subject in person and number.
- IV The object, direct or indirect, of a verb is in the objective case.
- V The object of a preposition is in the objective case.

VI A predicate noun or pronoun agrees in case with the subject.

VII Words in apposition are in the same case.

VIII A word independent by address is in the nominative case.

IX A word in absolute construction is in the nominative case.

X A pronoun agrees with its antecedent in person, number, and gender.

CONJUGATION OF THE VERB *LOVE*

INDICATIVE MOOD

ACTIVE VOICE

PASSIVE VOICE

Present Tense

| | |
|-----------|----------------|
| I love | I am loved |
| You love | You are loved |
| He loves | He is loved |
| We love | We are loved |
| You love | You are loved |
| They love | They are loved |

Past Tense

| | |
|------------|-----------------|
| I loved | I was loved |
| You loved | You were loved |
| He loved | He was loved |
| We loved | We were loved |
| You loved | You were loved |
| They loved | They were loved |

Future Tense

| | |
|----------------|--------------------|
| I shall love | I shall be loved |
| You will love | You will be loved |
| He will love | He will be loved |
| We shall love | We shall be loved |
| You will love | You will be loved |
| They will love | They will be loved |

NOTE: — The pronoun is not a part of the verb. It is given in the conjugation, however, to show the agreement of the verb with its subject in person and number.

Present Perfect Tense

I have loved
 You have loved
 He has loved
 We have loved
 You have loved
 They have loved

I have been loved
 You have been loved
 He has been loved
 We have been loved
 You have been loved
 They have been loved

Past Perfect Tense

I had loved
 You had loved
 He had loved
 We had loved
 You had loved
 They had loved

I had been loved
 You had been loved
 He had been loved
 We had been loved
 You had been loved
 They had been loved

Future Perfect Tense

I shall have loved
 You will have loved
 He will have loved
 We shall have loved
 You will have loved
 They will have loved

I shall have been loved
 You will have been loved
 He will have been loved
 We shall have been loved
 You will have been loved
 They will have been loved

IMPERATIVE MOOD

love

be loved

INFINITIVES

Present

to love

to be loved

Perfect

to have loved

to have been loved

PARTICIPLES

Present

loving

being loved

Past

loved

Perfect

having loved

having been loved

GERUND

loving

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HARVEY DE LONG.
ENGLISH 10th
1st HOUR.

A
Possession 15.00
Description. Exposition
Summary
B. Red-comma fault.

I stories - and no characters, type story is.

solasticæ Dona.

Grackles ^{HERO} is a tragedy
takes place on a heath
under a dirty, wicked spirit
fair is foul, and foul
is fair and filthy air.
Sc. II

Scen II

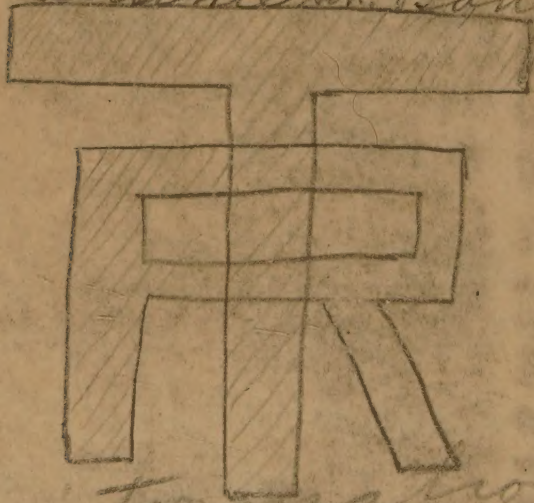
Camp near fort.
learn from Sargent how the
battle stood

Kill in swamp of glaucous
all black mackerels
" " " " " " " "

503, Tuesday

and shall be what cheer
we promised

Fleance son. Banguo



intermarriage
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Concentrations
Provocatively
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controversy
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Feb.

~~C. Layton Backus~~

Annual contribution
Report.
Word study
Summaries
Theme 3,
Sentence craft.

503-4

3-4-499

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